“Always Something New”

Illinois Bands Enters a New Era
A Nip Here, A Tuck There

You know how it is . . . a celebrity hits 40 and starts contemplating “having a little work done.” Such is the story of the Music Building. A tireless performer since its birth in 1972, it has served (virtually 24/7) thousands of music and non-music students, faculty, staff, and joyful audiences over the years. Needless to say, the building was starting to look, and feel, a bit worn.

Thanks to a grant from the University of Illinois Chancellor’s Fund and a match from the College of Fine + Applied Arts, this summer kicked off a deferred maintenance program for the Music Building which included wayfinding, life and safety, and much-needed cosmetic and user-friendly upgrades.

“Music is such an all-consuming passion, we sometimes overlook, or sacrifice, the basic creature comforts,” Jeffrey Magee, professor and director of the School of Music, said. “We’re excited to have this opportunity to create a landscape here in the Music Building which is not only safe and functional, but is interactive and inviting as well.”

A major challenge in recent years—accessing and maintaining a wi-fi connection in SoM facilities—will be much less challenging now, thanks to a campus-wide upgrade designed to accommodate increasing numbers of users with multiple devices.

The Auditorium is also getting some much-needed tender loving care, with new high-tech LED lighting for energy savings which has a return on investment of six years.

Practice rooms on the third and fourth floors are receiving new hallway doors for safety and noise mitigation. And classrooms have been thoroughly refreshed with all new paint, wall carpet, desks, and white boards.

Music Building History
1972: Building opens
1984: Computer Music Project construction
2005: CAMIL I renovation
Creation/Construction of CAMIL II
2005: VAV, and web-based temp-control system work
2008: Retrocommissioning (upgrades to save on energy costs, heating, air conditioning, and ventilation systems) results in reduced energy consumption of 29 percent
2015: Deferred maintenance program including wayfinding, life and safety, and cosmetic upgrades
Other highlights

- Adding and upgrading life safety elements
  - Added a fire sprinkler system
  - Modernized fire alarm system
  - Added emergency enunciators throughout the building
  - Added auto-close fire doors

- Renovating 1st floor and elevator lobby areas with new flooring, ceilings, and sitting areas
  - South Auditorium Lobby beautifying and comfort-enhancing upgrades
  - Main hallway outfitted with inviting seating areas featuring mobile device charging outlets
  - Reception, copy center, and mailroom redesign
  - North Lobby embellishments
  - Elevator lobbies on all floors redesigned to maintain visual cohesion and assist with wayfinding

- Wayfinding enhancements
  - Reconciled room and floor numbers to University standards
  - Standardized door signs
  - Added two touchscreen wayfinding and announcement panels

According to Chad Wahls, facilities manager and electronics specialist, “The timing of these projects dovetailed perfectly with the Music Building’s need for increased safety and functionality along with environmental beautification. The end result will excel on all levels.”

—Joy McClaugherty, assistant editor

To see more pictures of the Music Building’s construction progress, visit: www.music.illinois.edu/sonorities-archive

Marching Illini Perform at Macy’s Parade

The Marching Illini made its Herald Square debut at the Macy’s Thanksgiving Day Parade on Nov. 26. The MI were one of the 10 bands chosen and tirelessly prepared its repertoire in anticipation of the parade. The 90-year-old parade attracts approximately 3.5 million live spectators and 50 million TV viewers.

SoM Ensembles Featured on New CD

Several School of Music ensembles and faculty members are featured on composer Augusta Read Thomas’s newly released CD, Astral Canticle (Nimbus Records). The album features several world premiere recordings and exhibits the talents of the University of Illinois Symphony Orchestra under the direction of Donald Schleicher, Women’s Glee Club conducted by Andrea Solya, Jonathan Keeble (flute), J. David Harris (clarinet), Yvonne Redman (voice), and Julie Gunn (piano). Thomas held a residency at UIUC in December 2014 during which the tracks were recorded in the Great Hall of the Krannert Center for the Performing Arts. A concert was also held in celebration of her 50th birthday.

UIUC Choirs Premiere Work by Spratlan

Pulitzer Prize-winning composer Lewis Spratlan held a week-long residency in April 2014, which culminated in the world premiere of his cantata, Of War. The concert featured the Chamber Singers, Oratorio Society, Men’s and Women’s Glee Clubs, and the University of Illinois Symphony Orchestra. Director of Choral Activities Andrew Megill didn’t rest his baton for the entire first half of the concert, which began with a portion of Mozart’s Requiem before moving directly into Of War and concluding with the “Dona Nobis Pacem” of Bach’s Mass in B Minor. The second half of the program featured Vaughan Williams’s Dona Nobis Pacem. While on campus, Spratlan also led a composers forum and lectured on advanced choral techniques.
Faculty Earn National Recognition

Assistant Professor Erin Gee (Composition-Theory) received two major composition awards. In March, she was one of two composers awarded the Charles Ives Fellowship by the American Academy of Arts and Letters, which included a cash prize of $15,000. Gee was selected by an esteemed panel of committee members including Joan Tower, Mario Davidovsky, Stephen Hartke, and Stephen Jaffe. In May, she was awarded the Bogliasco Foundation Fellowship, which allows artists to continue their creative work in Italy. Gee, who joined seven to nine other artists to write in the fishing village of Bogliasco (near Genoa), plans to continue work on her Mouthpiece series.

Assistant Professor Michael Silvers (Musicology) was the only University of Illinois faculty member to receive a 2015 fellowship from the American Council for Learned Societies. His project, “Voices of Drought,” is based on archival and ethnographic research and explores how northeastern Brazilian audiences have learned about the landscape and soundscape through music, and how environmental conditions such as drought have shaped the creation, circulation, and reception of a musical idiom called forró.

Professor Christos Tsitsaros (Piano Pedagogy) was named the 2014 Distinguished Composer of the Year by the Music Teachers National Association. His winning composition, Three Preludes for Piano Solo “A Mythical Triptych,” was commissioned by the Wisconsin Music Teachers Association and is published by Hal Leonard. The score was selected from 27 works entered into the blind competition. Tsitsaros performed the work at the MTNA National Conference in Las Vegas in March.
UI Alum Wins Grammy

The Austin-based chorus Conspirare, under the direction of School of Music alumnus Craig Hella Johnson (MM ’85), won the 2015 Grammy Award for Best Choral Performance for its album The Sacred Spirit of Russia. School of Music alumnus Vladimir Morosan (MM ’77, DMA ‘84) served as a consultant for both the performance and recording. Of the album, Tim Pfaff of The Bay Area Reporter writes: “Conspirare takes to the material as if its members were, collectively, Old Believers. The flawless sense of ensemble that is its calling card pays particularly rich dividends in this repertoire… Once you’ve transited this music with Conspirare, you’ve not been merely entertained; you’ve been somewhere.” This is Johnson’s first Grammy award and Conspirare’s sixth nomination.

Taube Receives Major NSF Grant

Professor Heinrich Taube (Composition-Theory) was awarded a National Science Foundation grant for his work in developing software for an automated music theory instruction application called Harmonia. The NSF gave $225,000, the maximum amount available, to Taube’s project, “STTR Phase I: Automated Music Theory Instruction for Secondary and Post-Secondary Education.” Taube’s concept turns an old theory textbook into a multimedia experience which integrates audio and video into the text and includes computer analytics. Last year, Taube’s project received the most funding possible—90 percent—from the University of Illinois I-Start program. With the funds from the NSF, Taube will run a validation test of his program during Fall 2015. To learn more about Harmonia and see a demonstration, check out: www.illiacsoftware.com/harmonia

Women’s Glee Club Celebrates 120 Years

The University of Illinois Women’s Glee Club, under the direction of Andrea Solya (Clinical Assistant Professor) celebrated 120 years during a concert on April 11, 2015. Current members were joined by alumnae and two Chicago-area high school women’s choirs, one of which was conducted by former WGC member Sarah Catt (BME ’09). The ensemble premiered a commissioned piece by the Hungarian composer Péter Tóth, titled Dulcis Amor. “It was an amazing experience,” Solya said. “We felt the anticipation and the joy of singing along with the apparent pride of being part of this great community coming from each of our former members. They were proud to be back and were eager to share their stories with our current members.”

Fall 2015 Guest Speaker

To kick off the new school year, the School of Music invited David Cutler, author of The Savvy Musician: Building a Career, Earning a Living, & Making a Difference, to provide two engaging talks centering on entrepreneurship in the arts. Cutler’s presentations touched on ways students could re-envision their potential as musicians and how to sustain a career in the arts.

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Giving is up! Donations to the School of Music have increased by nearly $300,000 during the past two years. That’s great news for the School at a time when we really need to stretch each dollar. Thanks to all who sent gifts supporting the School of Music; from Musicology to the Marching Illini, our School’s 17 divisions appreciate your support. For a complete list of our donors, see page 33.

We would like to thank our School of Music National Advisory Council members for their tireless efforts in advocating and fundraising on behalf of the School and the University of Illinois: Chip Buerger, Sarah Buerger, Lynd Corley, Jim Frame, Paul Herman (Chair), Ray Janevicius, Craig Milkint, Phil Ruch, Susan Starrett, Glen Strauss, Joy Thornton-Walter, David Trotter, Ginny Uhlenhop, Michael Van-Blaricum, and Marian Wyatt. Their devotion to music at Illinois is greatly appreciated.

Soon after the publication of our previous issue of Sonorities, which had special focus on the Choral Division, we established the Harold Decker Fund for Choral Excellence. This fund supports choral activities in the School of Music and has already accumulated more than $112,000 in gifts and pledges. Our goal is to raise $1 million. More information is available on our website: www.music.illinois.edu/giving.

Names and memories are being placed on the backs of the chairs in Smith Memorial Hall. Many were influenced by the wonderful legacy left by Thomas Smith in memory of Tina Weedon-Smith. Help us celebrate this legacy by sharing your Smith Harold Decker Nameplates in Smith Memorial Hall

The Rev. Sandra Haas gave the first gift to the Harold Decker Fund for Choral Excellence and played an integral role in forming the fund.

Hall memories. Seats, faculty studios, and practice rooms are still available for naming with your gift of $500 or more to the Smith Music Legacy Scholarship Project. All gifts will help music majors with education costs.

A huge thank you goes to the following donors for starting new scholarships this year: Carol Berthold—The Berthold Family Scholarship in Piano; Terry and Barbara England—Albert C. and Priscilla S. England Scholarship in Voice; and Thomas Jewett—The Robert Swenson Award. These scholarships were given to new students who will be recognized at our annual School of Music awards ceremony in the spring.

—David Allen, associate director of development
“Always Something New”

Illinois Bands Enters a New Era

—Compiled by Emily Wuchner,
associate editor

It all began in the most unlikely of ways. A young engineering student who just happened to play the cornet joined the University of Illinois band. Within a few short years he was appointed director of bands. While onlookers evidently saw promise in what the young man could do, no one—not even the young A. A. Harding himself—likely imagined the magnitude of his impact on bands both at Illinois and throughout America.

The University of Illinois Bands has a long, celebrated history of excellence in music, due to the skill of its leaders, the dedication of its students, and the drive to explore uncharted musical territories. Each director has put his or her own distinct mark on Illinois Bands history, and has pushed the group to being, as John Philip Sousa put it, “the world’s greatest college band.” A. A. Harding brought the military band to the concert hall and Mark Hindley created exquisite orchestral transcriptions to fill that same hall; Harry Begian’s passion for education led to the Conducting Internship Program and James Keene’s legacy lies in the many new works he commissioned for wind symphony. As each director brought something new to Illinois Bands, it is perhaps fitting, then, that the mantra posted on Harding’s desk read: “Always Something New.”

This fall, Steve Peterson joined the School of Music as director of bands and began adding his own contribution to the program’s illustrious history. In that light, we wanted to revisit the history of Illinois Bands, but do so through the words of our alumni, students, and faculty—those who made the music and made the history. What follows are short vignettes contributed by only a few of the thousands of Illinois Bands members including Christie Baechtold Schuetz who recalls the presence of Illinois Bands during wartime and Mark Clark who tells a funny story about his “extra large baton.” Former Director James Keene and Senior Associate Director of Bands Linda Moorhouse share their experiences from the podium, while Peterson provides insight into his goals for the bands program. Under his leadership, Illinois Bands will begin a new era of excellence with a future that is sure to be always something new.

Photos used at the bottom of this page were made possible by Scott Schwartz and the Sousa Archives and Center for American Music. For more information about the Archives or to browse its digital library, visit www.library.illinois.edu/sousa.
Harvey Hermann (BME ’63, MS ’68)

I had the privilege of conducting, playing, and teaching under the baton of A. A. Harding, Mark Hindsley, Harry Begian, and James Keene. In the 1950s, I played clarinet for one year under the direction of Harding before serving for five years in the military. Shortly after my return, I resumed working on my Music Education degree at the University of Illinois and before I had earned my Bachelor’s degree, I was hired as the woodwind assistant to the director of bands—a post I held for 32 years. While I had many job duties, some of the most important included coaching individual musicians and sections and sometimes leading full-ensemble rehearsals. When Begian traveled, he usually left me to conduct rehearsals! Over the years I have heard many outstanding UI bands and am proud of my place in the legacy.

Margene Pappas (BME ’69, MS ’73)

From 1965–1969, I participated in the University of Illinois Concert Band under the direction of Mark Hindsley. I loved my clarinet and band and entered the University as a music education major. At the time, I knew that I was part of something extraordinary but didn’t realize the amazing value of my education until I graduated and became a teacher and conductor myself. As I have grown throughout the years, those experiences of establishing a standard of excellence have had a major impact on my career as a music educator and conductor including teaching elementary, junior high and middle school, high school, and college bands.

Christie Baechtold Schuetz (BA ’46)

Under the direction of A. A. Harding, I played bass clarinet in the Concert Band from 1944 to 1946, after transferring from Elmhurst College. Those were the war years, and many male players had gone off to the various armed services, leaving seats open to women players. The directors were also looking around other departments and allowing non-music majors to play in the bands. A few servicemen had finished their tour of duty and had come back to complete their degrees.

W. Jay “Wib” Hoel (BME ’42, MS ’47) served in the European Theater and was awarded the Bronze Star. But in the Concert Band, Wib was the clown of the percussion section, and he pretty much got away with anything under the watchful eye of Director Harding. Once, we were ambling through a rehearsal of Ferde Grofé’s “On the Trail” from the Grand Canyon Suite. Wib fetched from his bag of instruments a Klaxon and sounded an ear-piercing “aaaOOOgah.” Harding never missed a beat.

There are sad memories, too. At one of our concerts the band played the Andante from Sibelius’s Symphony No. 1 (some of the saddest measures ever written), while a sergeant from Chanute intoned the names of our colleagues who would not be coming back.

Joe Rank (BS ’69, MS ’73)

When I enrolled at Illinois in 1965, I auditioned because many of my Urbana High bandmates did. A non-music major, I was hardly an accomplished musician and the Second Regimental Band and Marching Illini provided a welcome social outlet and the opportunity to be part of something bigger than myself. I graduated in 1969 and went on to serve a 20-year Navy career. When I was assigned to Illinois as assistant professor of naval science, Associate Director of Bands Everett Kisinger invited me to play in the Summer Band. On one of my first dates with my wife of 41 years, I played on the steps of the Auditorium while she listened on the Quad.
James Keene

In retirement, I have had the opportunity to guest conduct, adjudicate, and present clinics across the country and internationally, and one of the great pleasures has been reuniting with the many Illinois Bands alumni who are enjoying outstanding careers as performers and educators in leading institutions and musical organizations. These were some of the students who created the “Illinois Bands Legacy” through memorable performances at venues such as the national conventions of the American Bandmasters Association, the College Band Directors National Association, Music Educators National Conference, several performances at Orchestra Hall/Symphony Center in Chicago, Carnegie Hall in New York, as well as tours and recordings. Additionally, I continue to run into band exes who are now successful in business and professional careers. Although their majors and degree programs were outside of the School of Music, they cherish their band experiences in concert bands, pep bands, and most notably in the Marching Illini, and attribute these to instilling dedication, discipline, enhancement of the joy of music, and the quest for excellence.

Mark Clark (BS ’81)

Mark Clark shared with us a story about “those little inconsequential things that we all notice in life, but that we hold as precious memories.” For him, that was his first baton. While the story is too lengthy to share here, we encourage you to visit the School of Music website to read the entire entry which he calls “The Story of the Long Baton.”

I grew up in Fairfield, IL, and had the great good fortune to have marvelous band directors throughout my school years. While in grade school, I expressed an interest in learning how to conduct, so in 1970, my band director, Myrl Newcom (MS ’51), gave me a baton and started teaching me how to direct a band. That baton was representative of the style of the times, and was probably 20 inches long—a real toad stabber. That baton went on with me to high school, and I used it as a student conductor. When I came to campus in 1977, I had the great good fortune to finally meet the legends: Harry Begian, director of bands, and Mark Hindsley, retired DoB. During Hindsley’s tenure at Illinois, he demanded that his assistants Everett Kisinger and Guy Duker use the King David baton . . . the looong ones. Bill Kisinger, Everett’s son, and now retired director of the Purdue band, told me years later that his dad hated long batons, and would “accidentally” snap his off, down to a size he liked. Hindsley, though, demanded that his directors use the “official baton” and would immediately replace the downsized baton with a new one.
Bill Jastrow (BME ’74)

Having performed under Robert Hindsley as my high school director, Mark Hindsley as a festival conductor, and Harry Begian twice at ISYM prior to his appointment as director of bands, the decision to major in music education at Illinois was inescapable. The energy and expectations exhibited from the podium generated a musical intensity that was exceptionally challenging and incredibly fulfilling. As it always took time for that intensity to wind down, I have fond memories of post-rehearsal walks across campus with friends, including my future wife Julie, replaying rehearsal moments and humming favorite passages. Now, just sitting in the rehearsal room can trigger a “time machine” flashback to specific compositions, conducting gestures, and faces from those very memorable years.

Scott Casagrande (BS ’88, MS ’93)

Choosing Illinois as a music education major was a strange and unique process for me, but it was a decision that eventually provided great experiences and benefits that changed my life forever. I will always be grateful. I am originally from a Washington, DC suburb and weighed many options in choosing a school. I chose Illinois thinking that I would be able to learn from Dr. Harry Begian, who was the director of bands at that time. Unfortunately, my family could not afford to send me to Illinois right out of high school and I ended up spending a year at home working two jobs and playing anywhere I could. That year at home ended up being Dr. Begian’s last at Illinois as he retired at the end of the year. As they say, one door closing opens another and I was able to participate in the hiring of our next Director of Bands, James Keene, who continues to be my most important professional mentor to this day.

Julie Dierstein Jastrow (BS ’73, MS ’79, PhD ’94)

Attending the Illinois Band’s inaugural concert in Krannert’s Great Hall as a high school senior sealed the deal for me. Sitting with friends in the last row of the balcony of a packed hall, we were blown away by the clarity of sonorities and symphonic nature of the repertoire. Although I was unsure about whether to major in science or music, I knew I wanted to play in that hall with that band. As a non-major including two years of grad school, it was not always easy to juggle classes, labs, field work, rehearsals, studio lessons, reed making, and practicing. But my science professors were supportive, and thankfully we somehow made it all work, including stints in MI and orchestra. Although I eventually chose a career in science, my best memories, college friendships, and emotional “loyalty” to Illinois are profoundly centered on my musical experiences—especially those associated with the Illinois Bands.

Erin Johnson (BM ’10)

I’ll never forget sitting excitedly in my first days as a freshman in the MI piccolo section and, a few weeks later, a flutist in the Wind Symphony, knowing that I had made the right decision. Surrounded by new friends, many of whom I still hold dear to this day, it was this wave of anticipation and then, just as quickly, a sense of peace and tranquility that began to fill up my heart before September had even hit: I’m home, I thought, I’m home.

Hillary Rawley Weiss (BM ’10), Keene, and Johnson at Keene’s retirement celebration.
Diana Economou

I entered the bands program as a freshman in Fall 2013. My favorite moment in Wind Symphony was during a dress rehearsal in the Krannert Great Hall. We were playing Maslanka’s *Give Us This Day*, and sitting right in the middle of the gorgeous sounds of my peers playing one of the most beautiful pieces written for band was emotionally overwhelming.

Nicki Roman (MM ’15)

I had the fortunate opportunity to perform with the Wind Symphony this past spring at the 2015 College Band Directors National Association Conference in Nashville, TN. Not only did Dr. Moorhouse and the bands program spend countless hours preparing for this performance, but the graduate saxophone quartet was also invited to perform Michael Colgrass’s *Urban Requiem* for saxophone quartet and wind band. This was more than an opportunity to perform the concerto at an extremely high level; it was also a networking opportunity among the band community that none of us had experienced before. Whether it was playing in the conducting symposiums on campus, traveling with the Wind Symphony, or sitting in rehearsals, the University of Illinois band program was a vital part of my graduate school education.

Linda Moorhouse

I first met Harry Begian a number of years ago and was drawn immediately into the musical and dynamic charisma that made him so very special to so many people. He once sat for two hours (with stern face and arms crossed!) and listened to a rehearsal of my LSU concert ensemble before we embarked on a southern states tour. I will never forget his kind comments, nor will I stop cherishing the wooden score/baton holder he made for me; it arrived at my office three weeks after he left. It now hangs on a wall in my office in the Harding Band Building. How apropos!

It’s hard to believe I am in my sixth year at the University of Illinois. It seems like yesterday I received a call from Gary Smith urging me to consider moving to Urbana–Champaign. “You will absolutely love it,” Gary said. He was not wrong. I do love it here. While the past five years have certainly been interesting (and at times challenging), I wouldn’t trade any of it. My colleagues are among the best in the world and our students are simply amazing. I’m especially proud of what the Bands division has accomplished in my short time here.

Ashley Hedlund

Band has given me an outlet for creativity, expression, and a way to connect with fantastic peers and instructors. The past two years while at Illinois, I have been a part of the Marching Illini, Basketball Bands, multiple concert bands, a jazz band, and an orchestra. Participating in these ensembles has been able to help me in many ways, from networking to help improve my professional career, to trying out new styles of music which helps enhance my musicianship.
**Erik Elmgren** (BM ’15)  

I had the pleasure of playing in the University of Illinois Bands program for the entire four years of my undergraduate degree from 2011 to 2015. The sense of tradition and pride that the directors instilled in every member of the ensemble during rehearsals and especially concerts elevated the level of performance each and every time. This sense of pride made me value the experience of playing in an ensemble more than I already do.

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**Ben Clemons**

In my three years as a student at the University, many of my favorite educational experiences have stemmed from my involvement in the Illinois Bands. The success and high-caliber music-making I have enjoyed in the Illinois Bands would not have been possible without my teachers and fellow musicians. These musicians continue to challenge and inspire me on a daily basis.

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**A Snapshot of UI Bands History**

1868  
The University’s regimental band was formed one year after UIUC was founded.

1902  
A. A. Harding enrolls as an engineering student and joins the band as a cornetist.

1907  
Harding appointed the first director of bands; UI becomes the first University to have a distinct band department.

1929  
John Philip Sousa composes the University of Illinois March and proclaims the ensemble as “the greatest college band.”

1934  
Mark Hindsley arrives at UIUC and becomes Harding’s assistant.

1948  
Harding retires and Hindsley is appointed acting director of bands and later director in 1950.

1970  
Harry Begian named director of bands.

1984  
James Keene named director of bands; retired 2008.

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To read an extended version of the Illinois Bands story, please see [www.music.illinois.edu/sonorities-archive](http://www.music.illinois.edu/sonorities-archive). On this site you can also share your own memories of Illinois Bands on our blog!
In Fall 2015, Steve Peterson joined the School of Music as director of bands. Previously, he held appointments at Ithaca College and Northwestern University. During his move from New York to Illinois, Peterson took a moment to answer a few questions about his experience with bands and his future goals.

What is your earliest involvement in bands? What about the sound of a band appeals to you?
My very first recollections of a band are when my mother used to play the Golden Crest recordings of a variety of ensembles for us to listen to. I remember marching around the room listening to “Semper Fidelis” and having the best time! It was probably Morton Gould or Edwin Franko Goldman conducting. I have always been attracted to the wide variety of colors that can come from the wind band. From the lightest chamber music to the most audacious symphonies, and everything in between, I enjoy it all. Presently there are many more of the world’s leading composers writing for winds. It’s a great time to be a wind band conductor!

You come to Illinois after 18 successful years at Ithaca College. What attracted you to the University of Illinois and the band program?
Well, it becomes almost trite to say, but as the nation’s oldest and one of its most prestigious and storied band programs, this is a rare opportunity. I am also attracted to the wonderfully talented colleagues with whom I get to associate. I feel like we hit it off very well in the early stages, and I look forward to many years of wonderful musical collaboration with these exceptional musicians. More than anything else, I am looking forward to working with the exceptional students who are attracted to the University of Illinois. I have many former friends and colleagues in Illinois from my time up at Northwestern, and it will be great fun to connect with them again.

You’ve referred to yourself as a “custodian” in the tradition of the University of Illinois bands program. Can you explain what you mean by that?
The bands program at Illinois is larger than any one person or group of people. It is, in my opinion, almost a national treasure. My only hope is to move the program forward, ensuring that we remain at the forefront of musical activity in the wind band world. This program is built on the shoulders of the incomparable directors and the thousands of students who have gone before us. I want the legacy to continue and to grow.

With your extensive experience conducting groups throughout the United States, what do you hope to bring to the University of Illinois?
I do have a wide variety of experiences that I hope will enhance my contributions to the University. I am very lucky to have been at each of the positions I have held the past 36 years. Each one of them has influenced me as a musician and teacher. My hope is to continue to strive to be the best musician I can be, and, hopefully encourage and inspire my students to do the same.

What are some of your goals for the bands program?
My immediate goal is simply to provide consistency and stability to the bands. The program has experienced several challenges during the past few years. My first goal is to help smooth things out. There has been really terrific work done here the past couple of years by Linda Moorhouse, Barry Houser, and Ashley Jarrell. I can’t say enough about how effectively they have not just maintained, but really propelled the program forward during this transition. I am very grateful to them.

What do you look most forward to in your move to Illinois?
Making world-class music in a world-class venue with world-class students and colleagues.
Nili Belkind (Musicology) was awarded a two-year Illinois Program for Research in the Humanities-Mellon Post-Doctoral Fellowship in the Humanities. During her time at the University of Illinois, she will teach a range of courses, starting this fall with “Palestine-Israel through the Arts.” Other courses she plans to teach may include “Caribbean Musics—Roots and Routes,” and “Music, Politics and Public Life.” Belkind earned her PhD in ethnomusicology from Columbia in 2014 and her dissertation was titled: “Music in Conflict: Palestine, Israel, and the Politics of Aesthetic Production.” She received grants from Columbia University and the Palestinian American Research Center to support her fieldwork and a Whiting Foundation grant to support her dissertation write-up. Her extant research is published in Middle East Journal of Culture and Communications and Current Musicology. In addition, she is founder of nilimusica inc., a Latin and World music consulting company.

Ulrike Präger (Musicology) was appointed as a one-year lecturer in musicology and will teach undergraduate and graduate courses in musicology and ethnomusicology. She previously taught at the University of Massachusetts–Boston and Boston University. She earned her PhD in ethnomusicology at Boston University and holds degrees in voice/vocal pedagogy from the Mozarteum University Salzburg and in music and dance pedagogy from the Mozarteum’s Carl Orff Institute. Her dissertation, titled “Longing to Belong: Musical Practices in the Expulsion of the Germans from the Bohemian Lands,” explores the use of music during forced migration, especially for the Germans expelled from the Bohemian Lands after World War II. She recently published in the journal European Review of History: Revue européenne d’histoire (2015), a chapter in the German handbook Media and Practices of Remembering Flight and Expulsion with Schöningh (2015), as well as a chapter in Music and (Be)longing (2013) with Cambridge Scholars Publishing.

Elizabeth Peterson (Bands) was hired as a clinical professor of music. She received her Doctor of Musical Arts in music education from Shenandoah Conservatory (VA), her Master of Music from Northwestern University, and her Bachelor of Music from the University of Michigan, Ann Arbor. A native of Glenview, IL, Peterson was director of bands for Lake Zurich High School, 1991-1998. She has served as a guest conductor or adjudicator for more than 75 community, college-level, and primary and secondary school band appearances at music festivals and competitions across the United States and Canada. In her tenure as a professor of music at Ithaca College, she was conductor of the Ithaca College Symphonic Band and coordinator of the Instrumental Junior Student Teaching Program. She served as a guest conductor of the Cornell University Wind Symphony in Fall 2012 and Spring 2014, and has served as co-conductor of the Ithaca Concert Band since 2000.

Peterson was recently inducted into the American Bandmasters Association and is an elected member of the Board of Directors of the Midwest Clinic, an annual conference for some 18,000 music educators.

Stephen Peterson (Bands) was appointed director of bands. Peterson earned his Doctor of Music degree from Northwestern University, and Bachelor of Music and Master of Music degrees from Arizona State University. He served as a professor of music and director of bands at Ithaca College (NY) beginning in 1998, where he conducted the wind ensemble; taught instrumental conducting, wind literature and performance, and private lessons; and oversaw a summer conducting symposium. Previously, he served as associate professor of conducting and associate director of bands for Northwestern University from 1988 to 1998 and led the Northshore Concert Band from 1996 to 1998. Peterson previously was associate director of bands for Stephen F. Austin State University (TX) from 1984 to 1988, and served at Tempe Union High School (AZ) and Central High School, Phoenix, in roles involving conducting, teaching, and administrative responsibilities. Peterson has led more than 100 honor bands and has served as a clinician or guest conductor for universities, high schools, communities, and civic organizations around the United States and the world. He is immediate past-president of the College Band Directors National Association and a member of the American Bandmasters Association and the World Association of Symphonic Bands and Ensembles.
**faculty updates**

**Janet Revell Barrett (Music Education)** was invited as the keynote speaker for the International Forum on Music Education at Capital Normal University, Beijing; the Metz Master Class series at the College-Conservatory of Music, University of Cincinnati; the Jane Frazee Distinguished Scholar at the University of St. Thomas (MN); and as a higher education speaker for the North Carolina Music Educators Association. She also presented a webinar for La Universidad Autónoma de Chihuahua (Mexico) and a talk at the Desert Skies Symposium on Research in Music Education in Tucson. Publications included chapters and studies in the *Routledge International Handbook of Arts Education*, *Advances in Music Education Research*, and *Envisioning Music Teacher Education*. Along with her colleagues in music education, Barrett inaugurated the Mosaic Consortium, a group of faculty and doctoral students committed to contemporary issues and inquiry in music teaching and learning. Editorial activities included co-editing the *Mountain Lake Reader: Conversations on the Practice of Music Teaching* and continuing her role as editor of the *Bulletin of the Council for Research in Music Education*.

**Christina Bashford (Musicology)** collaborated with colleagues in musicology and computer science in the UK on the In Concert research program (for the Arts and Humanities Research Councils Transforming Musicology initiative). The work involved conference presentations in London and New York, and a joint-authored electronic publication, *Authority and Judgement in the Digital Archive*. She also teamed up with **Gayle Magee** and William Brooks (York University, UK) to host *1915: Music, Memory, and the Great War*, an international symposium with coordinated performances, which took place on campus in March 2015 and was paired with a sister event at York in February. She gave a paper at both events on Frank Bridge’s *Lament* for string orchestra (1915), which was written in response to the sinking of the Lusitania. In May and July she gave two conference papers, one at the University of Iowa (on the sensuality of the violin in Victorian culture) and one at the Royal Conservatoire of Scotland (on violin-playing at an internment camp in Ireland). In May she was elected president of the Midwest Victorian Studies Association.

**Zack Browning (Emeritus, Composition-Theory)** toured with the Larchmere String Quartet (*Rose Wollman*, viola MM ’05) where they gave performances of his string quartet and he lectured on his music at Murray State University, University of Louisville (KY), Indiana University Southeast, Earlham College (IN), Otterbein University (OH), Ohio Christian University, and the Cincinnati Conservatory of Music. Browning also gave lectures and attended performances of his music at Daytona State College (FL) and at the University of Wisconsin-Oshkosh. He completed a new work, *Harmony and Hate*, commissioned by cellist Rosemary Elliott and pianist Rose Grace, which marks the 45th anniversary of the Kent State shootings and the 60th anniversary of the civil rights protest by Rosa Parks. His *Vibrations of Hope* for two pianos was released on an Albany Records CD and he received international performances of his music in Budapest, Trieste, Milan, Seoul, and Taipei; and nationally in Atlanta, Ann Arbor, Chicago, Columbia, Interlochen, San Francisco, and Vail. Browning has received commissions from the NakedEye Ensemble, Earlham College Women’s Chorus, and Ensemble P4. Browning continues to direct the Salvatore Martirano Memorial Composition Award which is now in its 19th year.

**Donna Buchanan (Musicology)** published “Beyond Nation? A Thrice-Told Tale from Bulgaria’s Postsocialist Soundstage” in the *Anthropology of East Europe Review* and taught a new graduate seminar, “The Russian Wedding: Stravinsky’s *Svadebka* (*Les noces*) in Context,” prepared during the autumn under the auspices of a Mid-Career Faculty Release-Time award. She also presented papers at the annual Society for Ethnomusicology and Association for Slavic, East European, and Eurasian Studies conventions in Pittsburgh and San Antonio, respectively, and delivered an invited address for the Musicology colloquium series at the University of...
North Texas, where she also lectured ethnomusicology students on ethnographic technique. While in Pittsburgh, she directed and performed a program of southeastern European dance music with UI’s Balkan Music Ensemble, “Balkanalia,” which featured this group as well as the University of Pittsburgh’s Carpathian Ensemble and Oberlin College’s Balkan Ensemble.

Carlos Carrillo (Composition-Theory) received a 2015–16 Composers and the Voice Fellowship from the American Opera Projects.

Elliot Chasanov (Brass) was invited to become a Schilke Performing Artist/Design Consultant in Fall 2014 by Schilke Music Products of Chicago. He was asked by Schilke to aid in the design and refinement of the Schilke ST-21 Symphonic Trombone. The alto trombone mouthpieces he designed are being produced by Schilke as Symphonic Series models 4.7EC and 4.8EC. As of December 2014, his complete catalog of transcriptions and arrangements for brass and winds is being published by Cherry Classics of Vancouver for North American distribution. The Elliot Chasanov Brass Series continues to be published by Metropolis Music of Belgium for worldwide distribution.

Ollie Watts Davis (Voice) appeared in Handel’s Messiah with Sinfonia da Camera, with the Jupiter String Quartet in the world premiere of Spirituals by Stephen Andrew Taylor at the Allerton Barn Music Festival, and with the Illinois Wind Symphony at the College Band Directors National Association’s 2015 National Conference in Nashville. She presented a recital and master class at the Black Music Symposium at the University of Arkansas at Fayetteville as part of a documentary on the life and music of Florence Price, and led the Black Chorus in fall and winter tours with performances at the historic Progressive Baptist Church of Chicago, St. Cletus Parish in LaGrange (IL), New Zion Baptist Church of Rockford (IL), High Point Church of Madison (WI), and in the televised 35th Annual State of Wisconsin Tribute & Ceremony honoring Dr. Martin Luther King, Jr. at the Capitol Rotunda. She also conducted the Black Chorus in the “Full of Pepper and Light” celebration of the acquisition of the Gwen-dolyn Brooks papers at Illinois, the Association of Black Cultural Centers Conference, the 40 North ACE Awards Ceremony, and at the Town Hall meeting welcoming President Timothy Killeen to campus. Davis directed the Twelfth Black Sacred Music Symposium and Concert at UIUC, served as guest choir conductor for the Glenbard Township High School District 87 Honors Music Festival and was presented the “Key to the City” by then-Mayor Don Gerard for her contributions to the musical and cultural life of Champaign.

John Dee (Woodwinds) performed with Sir James Galway at the Festival of the Arts Boca Raton (FL) and was invited to the stage of Symphony Center Orchestra Hall where he received the Chicago Youth Symphony Orchestra’s 2014–2015 Outstanding Alumni Achievement Award. His new CD, Music from America and Abroad for Oboe, Bassoon and Piano, with Timothy McGovern and Cara Chowning (DMA ’14) was internationally released by Albany Records to critical acclaim. Dee was invited to the Leiser Opera Center in Fort Lauderdale (FL) to perform in a concert series entitled “Dee Day,” in his honor. Oboe and Bassoon Week at ISYM brought 30 double reed students to campus. In addition to his work at UI, Dee is serving as a visiting professor at DePaul University and was invited to replace the principal oboe of the Chicago Symphony Orchestra for the 2015–16 season.

Timothy Ehlen (Piano) gave recitals at the University of Michigan in Ann Arbor, Seoul National University in South Korea, and the Peabody Institute of the Johns Hopkins University. In South Korea, Ehlen presented five master classes at various universities. Other master classes were given at Vanderbilt University, the San Francisco Conservatory of Music, and the Peabody Institute. Performances of the Ehlen-Tai Piano Duo with Yu Chi Tai (DMA ’11) included recitals at Steinway Halls in San Mateo, CA, and Springfield, IL; and the Montecito International Music Festival in Los Angeles, where Ehlen has been in residence during Summers 2014 and 2015.

Larry Gray (Jazz) is featured on the recording led by legendary drummer and composer Jack DeJohnette, Made in Chicago, which was released on ECM Records in early 2015 to great acclaim. The group, which also includes Muhal Richard Abrams, Roscoe Mitchell, and Henry Threadgill, toured Europe in July with appearances at several major festivals including North Sea, along with several US concerts, including the Newport Jazz Festival. Gray led two other Chicago-based groups in several performances, including a featured concert presentation of his original extended work at the Poznan (Poland) Jazz Festival in November, which was repeated at Chicago’s Constellation this past June. Gray also made a concert appearance with CSO Music Now, working in a chamber ensemble with composer/pianist Myra Melford. He continues to perform and tour with major jazz artists, including Larry Coryell, Benny Golson, Gary Bartz, and Steve Turre.
Nathan Gunn (Voice) sang in a new production of The Pearl Fishers in Vienna, a new production of The Merry Widow at the Metropolitan Opera, Sweeney Todd at Houston Grand Opera, and the world premiere of Cold Mountain at the Santa Fe Opera. He is the director of the American Repertoire Council at Opera Philadelphia which premiered Charlie Parker’s Yardbird earlier this year.

Rudolf Haken (Strings) appeared as violist and composer at the Carl-Schurz-Schule (Frankfurt, Germany); Hugh Lane Gallery (Dublin, Ireland); Universität Siegen (Germany); Church of St. Peter and Paul (Kraków, Poland); Shakuji International Youth Orchestra (Tokyo, Japan); International Trumpet Symposium (Ronzo-Chienis, Italy); and International Double Reed Society Conference (Tokyo, Japan).

Dawn Harris (Voice) was guest stage director at the Northwestern University Vocal Career Seminar and directed Hansel and Gretel at Lutkin Hall in August 2014. In September she performed the role of Letitia Primrose in On the Twentieth Century for the Allerton Music Barn Festival, was a featured soloist for High Holy Days at Sinai Temple in Champaign, and sang the role of Cinderella’s Mother in the Lyric Theatre @ Illinois production of Into the Woods. As resident stage director for Lyric Theatre @ Illinois, she directed the Opera Scenes class, which performed in the Kranert Art Museum and Tryon Festival Theatre. She was also assistant director for the workshop production of a new musical play, Polly Peachum, which was performed in Colwell Playhouse last April. In January, she was a selected session speaker at the 2015 National Opera Association conference.

Faculty Publications


The first of Chester Alwes’s two-volume survey explores the historical development of choral music through its various genres, composers, and compositions from the Medieval through the Classic-Romantic eras. Select topics include choral music with secular vernacular texts, the sacred music of the sixteenth century, seventeenth-century music in Italy, Germany, and France, the music of Johann Sebastian Bach, and settings of the mass ordinary from Haydn to Liszt. His discussion of each era also considers the political, religious, and cultural contexts of the time. The second volume will be released in early 2016.


Donna Buchanan’s recent edited collection explores the power of musical performance throughout the Americas. Each chapter provides a case study of musical life in communities including Puerto Rico, Bolivia, Chile, Cuba, and Ecuador. This volume is dedicated to the late ethnomusicologist Gerard Béhague, who mentored Buchanan and the book’s other eight authors at the University of Texas or Illinois. Thomas Turino, professor emeritus of musicology and a former Béhague student, writes: “The ethnography of musical performance is so fundamental to contemporary ethnomusicology that it is like the air we breathe. Buchanan’s introduction offers a new window to the genesis of this approach and its broad reach, and then points us to the next steps forward. The articles that follow explore the politics of performance and the power of performativity in relation to history, subjectivity, and specific events through a series of vibrant case studies from across the Americas.”

Music from America & Abroad for Oboe, Bassoon & Piano, recorded by John Dee, Tim McGovern, and Cara Chowning; Albany Records, 2015.

John Dee, oboe, Tim McGovern, bassoon, and Cara Chowning, piano, take listeners on a musical tour of twentieth-century double reed repertoire by composers throughout America and Europe, including Graham Waterhouse, Bill Douglas, Alan Richardson, and Umberto Bertoni. Elaine Fine from Expedition Audio writes: “After spending many years holding principal positions in orchestras in the United States and Canada, oboist John Dee and bassoonist Timothy McGovern now combine careers as solo musicians with positions on the faculty of the University of Illinois in Champaign–Urbana. During the past decade audiences have had the treat of hearing them play together often, and by now, by the way of this recording their superb artistry as a double reed ‘team’ can be appreciated by people everywhere.”
Performances in the past year include indicating, and serving on panel discussions. In addition to performing, he was a featured master class clinician, in addition to performing, adjudicated at MusicFest Northwest. Recordings as soloist with the University of Illinois Symphony Orchestra, as substitute flutist of the Kansas City Symphony, and as principal flute of the Sinfonia da Camera were released on Nimbus Records, Reference Records, and Albany Records, respectively.

Jonathan Keeble (Woodwinds) appeared as soloist with the Ecuadorian National Symphony and was awarded an honorary citizenship by the mayor of Quito. In Ecuador, he performed recitals and gave master classes as a part of the XXV Festival Internacional de Flautistas en el Centro del Mundo. At the National Flute Association’s annual convention in Washington, DC, an event drawing more than 3,500 flutists from throughout the world, he was a featured master class clinician, in addition to performing, adjudicating, and serving on panel discussions. Performances in the past year include appearances as featured artist with the Aletheia Duo (with Harpist Ann Yeung) on the Oklahoma Flute Society Flute Day, Texas Tech University Flute Day, and as a guest at the University of North Carolina at Chapel Hill, and the University of South Carolina. He appeared with Indiana University flute professor Thomas Robertello to benefit the Chicago Flute Club, and adjudicated at MusicFest Northwest. Recordin...
American Educational Research Association Annual Meeting, the Mountain Lake Colloquium, and the Michigan Music Conference. He was named to the editorial board of the *International Journal of Music Education* and earned a College of Fine and Applied Arts Creative Research Award to study various aspects of hip-hop music and amateur production and recording studios.

**Erik Lund’s (Composition-Theory)** work *peace be* for solo violin was performed by violinist Hajnal Pivnick in New York City in June 2015 as part of the ensemble mise-en Festival of Contemporary Music. Lund received a grant from the UIUC Research Board to fund the recording of *Bridge*, and as we forgive those, for alto saxophone and piano. In November 2014, Lund gave a guest lecture, “Analogy and Transformation in Vinko Globokar’s ‘Discourse VI’” at the University of Maryland during the Baltimore County Live Wire New Music Festival. Lund performed regularly with ensemble compostQ, a music and dance collective, including a residency at the University of Wisconsin at Oshkosh, where he also presented a lecture on his own compositions.

**Gayle Sherwood Magee’s (Musicology)** book *Robert Altman’s Soundtracks: Film, Music, and Sound from M*A*S*H to A Prairie Home Companion* was published in the series Music/Media by Oxford University Press. As a result of the publication, Magee was invited to introduce three of Altman’s films at the prestigious Robert Altman Retrospective sponsored by the Museum of Modern Art in New York, in December 2014. She continues to serve as the co-editor-in-chief of the NEH-funded score series *Music in the United States of America* and as president of the Charles Ives Society. With Gayle Sherwood Magee’s latest book examines the complex


Charlotte Mattax Moersch’s newest recording explores harpsichord music by French composer Jean Henry D’Anglebert. Though his name may not be familiar to audiences today, D’Anglebert was well-known in seventeenth-century French musical circles. Some of the works featured on this were inspired by Jacques Champion de Chambonnieres and Jean-Baptiste Lully. This album includes D’Anglebert’s *Pièces de clavecin* (1689), transcriptions of works by Lully, and four unmeasured preludes. On Mattax Moersch’s playing, a reviewer from *Early Music America* writes: “Mattax brings this music across with style, the sort of panache that can make listeners think that only French Baroque music is the pinnacle of good taste and refinement... a nonpareil harpsichordist.”

**Made in Chicago**, featuring Larry Gray; ECM Records, 2015.

Bassist Larry Gray is featured on this live album released by legendary jazz drummer Jack DeJohnette, saxophonist Henry Threadgill, saxophonist Roscoe Mitchell, and pianist Muhal Richard Abrams—all classmates and close friends since the 1960s. Recorded in Chicago’s Millenium Park in August 2013, the album features compositions written by members of the band. Ivan Hewett from *The Telegraph* writes: “The range of expression these five players draw from their instruments is astonishing, particularly in Mitchell’s *This*, where Baroque and bass flutes, piano and bowed double bass pace quietly in stately and sombre patterns. In Abrams’s *Jack 5*, the hint of blues that so often lies behind the ‘transcendental’ strain in black American jazz comes movingly into focus.”


Gayle Sherwood Magee’s book examines the complex

**The late composer’s wife, Kathryn Reed Altman, writes: ‘Often I’ve heard my husband say, ‘I love hearing about the things people see in my films. Most of the time it is new to me. But it’s all true.’ As you can hear in the films and will read in Robert Altman’s Soundtracks, Bob loved all kinds of music. He would be pleased to have it recognized, and fascinated by Gayle Sherwood Magee’s insights.”**
colleagues Christina Bashford and William Brooks (York University, UK), Magee co-organized and presented her research at two coordinated conferences on music in the First World War at UIUC and the University of York, as well as at the Society for American Music national meeting in Sacramento. Last summer, Magee served as an invited keynote panelist for the American Musicological Society’s Teaching Music History Study Group, at the annual conference. Her teaching activities in the past year have focused primarily on the development of online undergraduate and graduate courses.

Jeffrey Magee (Musicology, Administration) presented papers at the national meetings of the American Musicological Society and the Society for Ethnomusicology, published an essay in The Cambridge Companion to Duke Ellington, and an article in Studies in Musical Theatre entitled “Rodgers and Hammerstein’s Musical Metatheatre, or: Why Billy Bigelow Had to Die.” He presented new research to an interdisciplinary cluster of music, theatre, and dance scholars from Harvard, Princeton, CUNY, UCLA, and Indiana at a musical theater forum hosted by the New York Public Library for the Performing Arts. He was elected to the Board of Directors of the American Musicological Society and served as one of three outside evaluators for the University of Maryland School of Music.

Charlotte Mattax Moersch (Organ/Harpsichord) released a CD of the solo harpsichord pieces of the 17th-century composer Jean-Henry d’Anglebert for Centaur Records. Performance highlights included solo harpsichord recitals in Montreal, Tacoma, Portland, and Dallas, as well as chamber and orchestral concerts on organ and harpsichord for the 108th season of the Bach Choir of Bethlehem, PA, organized around the theme of French influence on the music of J. S. Bach. She was a featured harpsichord performer at the Historical Harpsichord Society of North America, American Guild of Organists Southwest Convention, and the Western Historical Keyboard Association conference at Reed College (OR), where she performed a solo recital and delivered a lecture entitled, “Le son doré: The Pièces de clavecin of Jean Henry d’Anglebert.” At the UI, she directed three concerts with Concerto Urbano, Illinois’s period instrument group, including a performance of Zéphyre, the rarely heard opera-ballet by Jean-Philippe Rameau, with dancers from the Department of Theatre and Department of Dance choreographed by Philip Johnston.

Timothy McGovern (Woodwinds) taught and performed in July with the Prairie Winds woodwind quintet at the Madeline Island Music Camp in La Pointe, Wisconsin. His new CD, Music from America and Abroad for Oboe, Bassoon and Piano, with John Dee and Cara Chowning (DMA ’14) was internationally released by Albany Records to critical acclaim.

Charles L. (Chip) McNeill (Jazz) worked with five one-week jazz camps this summer at the University of Missouri–St. Louis, the University of Nebraska Omaha, Rowan University (NJ), the University of Texas at El Paso, and ISYM. He gave many local and Chicago performances, as well as national performances with jazz ensembles, including appearances at Andy’s Jazz Club in Chicago and Latina’s in El Paso, TX.

Andrew Megill (Choral) made his debut with the Montreal Symphony Orchestra in December 2014, conducting Handel’s Messiah, a work he performed again a few weeks later in Carnegie Hall with the Masterwork Chorus and Orchestra. In Montreal, where he serves as chef de choeur, he also prepared Beethoven’s Missa Solemnis, Off’s Carmina Burana (with 1,500 singers in the choir before an audience of 40,000 at Montreal’s Olympic Stadium), Romeo et Juliette by Berlioz, Bizet’s Carmen, and Mahler’s Symphony no. 3, for conductors including Nagano, Suzuki, and Mehta, as well as concerts and a recording for the Decca label of L’Aiglon, an opera by Honegger and Ibert. Megill spent July at the Carmel Bach Festival, where he prepared Bach’s St. John Passion and Cantata 140, Mozart’s Magic Flute, and Haydn’s Harmoniemesse, and conducted masses by Bruckner, Stravinsky, and Frank Martin in a series of concerts at the historic Carmel Mission. During his first year as director of choral activities he established a spring Baroque Festival with the newly founded UI Chamber Singers, and finished the academic year with the world premiere of Lewis Spratlan’s Of War. He also had the privilege of conducting this year’s Illinois All-State Choir and also led the senior choir for ISYM.

Stefan Milenkovich (Strings) released a new CD of Brahms’s Violin Concerto in D major, Op. 77, and Alexander Glazunov’s Violin Concerto in A minor, Op. 82, with RTV Slovenia Symphony Orchestra and conductor En Shao in March 2015. The album is available for purchase on Amazon and iTunes. Recent press features of Milenkovich include an in-depth interview for the Italian Strings Magazine ARCHI and an interview in the DANTEmag cultural magazine.
Spirituals

Illinois Wind Symphony. The work, *Two* (for string quartet and soprano) for the composition faculty member Andrew Taylor to arrange his *Spirituals* (for string quartet and soprano) for the Illinois Wind Symphony. The work, *Two Spirituals* for winds, percussion and steel pan and percussion ensemble by Baljinder Sekhon.

Linda R. Moorhouse (Bands) again represented the United States on an international adjudication panel for Singapore’s National Youth Music Festival. For the second year now, she also worked as a consultant for Singapore’s Ministry of Education. She continues to serve as editor of the National Band Association’s *NBA Journal*, published four times a year, and she is a member of the Board of Directors of the American Bandmasters Association. As a clinician, she appeared at the Illinois Music Educators Association state conference in Peoria with the Lockport Township Symphonic Band. Off-campus conducting engagements included the Illinois District VII Senior High Honor Band in Chicago, the All-Northwest Honor Band for the regional conference of the National Association for Music Education in Spokane (WA), and the Music in May Festival Honor Band at Pacific University (OR). As conductor of Illinois Wind Symphony, she gave the North American premieres of Peter Van Zandt Lane’s *Hivemind* and Oliver Waespi’s *Audvi Media Nocte*. In addition, she personally commissioned composition faculty member Stephen Andrew Taylor to arrange his *Spirituals* (for string quartet and soprano) for the Illinois Wind Symphony. The work, *Two Spirituals* for winds, percussion and

*Brahms & Glazunov*, recorded by Stefan Milenkovich; ZKP RTV SLO, 2015.

Stefan Milenkovich recently released his recording of the Brahms Violin Concerto in D major and the Glazunov Violin Concerto in A minor. The recording was done with the RTV Slovenia Symphony Orchestra.


Written in honor of Professor Emeritus Bruno Nettl, the 35 chapters in this book delve into the fundamental concept of music itself. Edited by two of Nettl’s former ethnomusicology advisees, *Victoria Lindsay Levine* (PhD, ’90) and *Philip V. Bohlman* (PhD, ’83), the authors of the essays include his former students, faculty colleagues at UI, and research collaborators from throughout the world. The description on the publisher’s website reads: “For the distinguished scholars from the field of ethnomusicology and related areas of the humanities and social sciences, the search for music itself—in its vastly complex and diverse forms throughout the world—characterizes the lifetime of reflection and writing by Bruno Nettl, the leading ethnomusicologist of the past generation. *This Thing Called Music: Essays in Honor of Bruno Nettl* salutes not only a great scholar and beloved teacher, but also a thinker whose search for the meaning and ontology of music has exerted a global influence.”


In her new recording, Rochelle Sennet explores new music by James Lee III, associate professor of composition and theory at Morgan State University. The album includes Lee’s Piano Sonata No. 1, *Souls of Alkebulan, Fantasía Rítmica*, and Piano Sonata No. 2 “The Remnant”—a piece written specifically for her. A reviewer from the *American Record Guide* writes: “Technically accomplished, dynamic, and nuanced, the performances are highly musical, exploring the full range that the music encompasses, from stasis to unrelenting forward momentum.”

*Transient Images: Recently Completed Electroacoustic Music Compositions by Graduate Composers at the Experimental Music Studios of the University of Illinois*, 2015.

*Transient Images* includes several new electroacoustic compositions by graduate students working in the UI Experimental Music Studios. The album, which was supervised and engineered by Scott Wyatt, features works by Shu-Cheng Wu, Lucas Smith, Benjamin Whiting, M. O. Abbott, John Nichols, Daehoon Jang, Dennis Reyes, M. Anthony Reimer, and Halim Beere. *Transient Images* was funded by the students on the recording and the School of Music, and is available for purchase. For more information, contact Scott Wyatt at s-wyatt@illinois.edu or the School of Music at music@illinois.edu.

William Moersch (Percussion) has commissioned much of the now-standard repertoire for marimba during the past 35 years from composers including seven recipients of the Pulitzer Prize in music. His latest commissions include new works for solo marimba by Lukas Ligeti and James Wood, for marimba quartet by Christopher Deane, Anders Koppel, and Dwayne Rice, and for solo steel pan and percussion ensemble by Baljinder Sekhon.


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soprano, was premiered on the final concert of the College Band Directors National Association national conference in Nashville with Ollie Watts Davis as soprano soloist.

Bruno Nettl’s (Emeritus, Musicology) book *The Study of Ethnomusicology*, now subtitled *33 Discussions*, was published in its third, enlarged edition. His several articles include “Second Thoughts: A Short Personal Anthology,” for the College Music Society (published online) and “An Ethnomusicologist Contemplates Ownership and Control of Music” (UMKC Law Review). His American Council of Learned Societies Charles Homer Haskins lecture, delivered in May 2014, was published as a short book, *A Life of Learning*. Nettl gave invited papers and keynote lectures, including several outside the US which, unable to travel abroad, he delivered via Skype: “Concerning an article in *Musical Quarterly* 1961: Comments on North American Indian Polyphony a Half Century Later,” for the Seventh International Symposium on Traditional Polyphony, Tbilisi, Georgia; “Paul Nettl, Bohemian Musicologist: Exile and Virtual Return,” at the conference Exiled Creative Minds and Returnees, Austrian Academy of Sciences in Vienna; and “What Are the Great Discoveries of Your Field?” MUSICULT’15 conference in Istanbul. Two books honoring Nettl were published. One collection, in Chinese (English title: *Nettl and His Ethnomusicological Thought in Chinese Eyes*), was edited by Beijing musicology professor Boyu Zhang (China Conservatory). The second, a volume of 35 studies titled *This Thing Called Music: Essays in Honor of Bruno Nettl*, was edited by UI alumni Victoria Levine (PhD ’89) and Philip Bohlman (PhD ’83).


Susan Parisi (Research Scholar in Musicology) was an invited speaker at an international symposium on Gonzaga patronage of the theatrical arts, 1480–1630, held in Mantua, Italy in February. Her paper, “Cerimonie e apparati nel 1618: Mantova ‘alla protezione del beato Luigi Gonzaga’,” incorporated early 17th-century documents and one score she discovered in Italian archives and libraries, and included audio excerpts of music recorded for her by the Cappella Pratensis and included audio excerpts of music recorded for her by the Cappella Pratensis and included audio excerpts of music recorded for her by the Cappella Pratensis and included audio excerpts of music recorded for her by the Cappella Pratensis and included audio excerpts of music recorded for her by the Cappella Pratensis and included audio excerpts of music recorded for her by the Cappella Pratensis and included audio excerpts of music recorded for her by the Cappella Pratensis and included audio excerpts of music recorded for her by the Cappella Pratensis.

Jim Pugh (Jazz) continues to occupy the solo trombone seat with the seminal jazz-rock group Steely Dan, with whom he performed twice at the Coachella Valley Music and Arts Festival in April and toured the US this summer in a double bill with Elvis Costello. In January, he returned to New York to record Charles Wuorinen’s “It Happens Like This” with the composer conducting. He was commissioned to compose a work for double low brass quartet by the St. Louis Low Brass Collective. His work “Lost In The

Yvonne Redman (Voice) was a featured artist on a recently released CD of new music by composer Augusta Read Thomas, premiering the piece *Twilight Butterfly* for piano and soprano. With her colleague Bridget Sweet, she co-presented at the Illinois Music Educators Association conference, “Considerations and Strategies for College Vocal Auditions.” She was also an invited panelist at the Wolf Trap Opera Company in Vienna, VA, Recitative seminar series where she participated in two panels on development of the emerging artist and career advice for young professionals. She continued to expand her knowledge in the field of Vocology, a certification program through the National Center for Voice and Speech, which provides a comprehensive overview of the many approaches to voice management supported by current research. In August, she was an instructor with the Lyric Theatre program for young singers in Piobbico, Italy, a unique program coupling performance of varied lyric vocal literature with development of entrepreneurial behaviors and promotion.
Rochelle Sennet (Piano) performed solo piano recitals at University of Michigan School of Music’s Britton Recital Hall and Texas Christian University School of Music’s PepsiCo Recital Hall in January and February of 2015, respectively. Her performance at TCU was streamed live on YouTube and featured her performances of works by J. S. Bach, James Lee III, and Franz Liszt. She was also invited to present a piano master class at TCU. Her solo recording Souls of Alkebulan: The Piano Works of James Lee III, which was released on Albany Records in 2014, was recently featured in the September/October 2014 issue of American Record Guide. In January and April 2015, respectively, Sennet was a co-clinician for master classes at Start High School in Toledo, OH, and Darby High School in Hilliard, OH, which were presented on behalf of the Blue Lake Fine Arts Camp. In March 2015, she performed in a solo and collaborative recital at York School in Monterey, CA, with violinist Igor Kalnin, where they also presented a chamber music master class. In July 2015, she performed Samuel Barber’s Piano Concerto with the Blue Lake Festival Orchestra in Michigan, which was broadcast live on WBLV-Blue Lake Public Radio. She was also an invited solo and chamber performer at the Gateways Music Festival in Rochester, NY, in August 2015, a festival celebrating the accomplishments and achievements of African Americans in classical music.

Jerold Siena (Voice) played an instrumental advisory role in the development of The Lyric Theatre @ Illinois during the past year. Siena was director for the fall production of L’elisir d’amore, which received the following review from John Frayne of the News Gazette: “Director Jerold Siena deserves high praise in getting engaging performances from the youthful singers and choristers...The performance that followed was an eloquent and auspicious beginning to this new Lyric Theatre.” Siena appeared as a performer in the Lyric Theatre @ Illinois spring production of Into the Woods, portraying the dual role of the Narrator/Mysterious Man.

Michael Silvers (Musicology) was named a 2015 American Council of Learned Societies Fellow, the only UI faculty member to receive the prestigious award this year. He received a Lemann Institute for Brazilian Studies Faculty Research Grant, Humanities Released Time from the Campus Research Board, and a Unit for Criticism and Interpretive Theory Junior Research Fellowship for 2015-17. He presented papers at meetings of the American Anthropological Association, the Brazilian Studies Association, the Society for Ethnomusicology, and at Balance-Unbalance, an interdisciplinary conference on climate change. Silvers gave invited lectures at Brown University and at the Federal University of Cariri in Brazil. During Summer 2015, he continued field research in Brazil.

Gabriel Solis (Musicology) delivered presentations at the British Forum for Ethnomusicology, the International Music Institutions Leaders Forum, the International Association for the Study of Popular Music biennial conference in Campinas, Brazil, and at the conference Astro-Blackness 2, an interdisciplinary event focusing on Afro-Futurism hosted by Loyola Marymount University (CA). He was on the board for J-DISC, a Mellon-funded consortium for digital jazz studies housed at Columbia University. He published articles on Stevie Wonder, improvisation pedagogy, and on transnationalism in ethnomusicology.

Andrea Solya (Clinical Assistant Professor) was invited to present “The Perfect Repertoire for the Not-So-Perfect Choir” at the biennial national conference of the American Choral Conductors Association. With the UI Women’s Glee Club, she performed Juggler by Augusta Read Thomas during her residency and recorded the piece for her new CD, Astral Canticle. The Women’s Glee Club was one of the two invited and featured college choirs at the 2015 Illinois Music Education Conference. In addition to regular performances, the Glee Club celebrated its 120th anniversary by inviting former members and commissioning a piece by Péter Tóth for the occasion. She has conducted numerous choral clinics and led the choir members of the Early Music Festival in Hungary.
Joel Spencer (Jazz) began the school year with an appearance at the Chicago Jazz Festival in Millennium Park with pianist John Campbell. This event was closely followed with a feature performance at the 2014 Allerton Barn Music Festival with the UI Jazz Faculty and their tribute to Art Blakey and The Jazz Messengers. Additional engagements of note included a performance with the SSG Trio (Chip Stephens, Joel Spencer, and Larry Gray) for the UI School of Music reception at the 2015 IMEA Conference, and most recently a UI jazz quintet reunion at Andy’s Jazz Club in Chicago. Spencer and Gray performed a number of engagements at the Iron Post (Urbana) with pianist Donnie Heitler (BM ’60, BME ’61, EDM ’63).

Sylvia Stone (Voice) celebrated her 12th anniversary as artistic director of the summer training program she founded in Italy for aspiring young opera singers: Il Corso Estivo per Giovani Cantanti Lirici. This year, the student participants were from England, Canada, Spain, Italy, Singapore, and the United States, including several students from UI. The students worked daily on the stage of the Teatro Zuccari in Sant’Angelo in Vado with acclaimed stage director Joan Anton Rechi Obiols, had daily musical coachings, recitative and diction coachings, and two weekly voice lessons with Stone. The group performed opera highlights in historic venues in the region of Le Marche and the students sang in master classes. In Salzburg, she presented a master class in July during the Festspiel at the Musisches Gymnasium for the students of FAVA.

Bridget Sweet (Music Education) published her research, “The Adolescent Female Changing Voice: A Phenomenological Investigation” in the Journal of Research in Music Education; she also presented this study at the American Choral Directors Association National Conference in Salt Lake City. Together with four colleagues, she co-published the research “Becoming Music Teacher Educators: Learning From and With Each Other in a Professional Development Community” in the International Journal of Music Education. With her choral education colleague at Temple University, she received a University of Illinois 2015 FAA Creative Research Award to fund completion of their research, “Perceptions of Identity as a Female Vocal Musician,” as well as a Temple University 2015 Presidential Humanities and Arts Research Program grant for their research “Investigating Safe Space within Multiple Choral Music Education Contexts.” She co-presented the IMEA All-State Conference session, “Considerations and Strategies for College Vocal Auditions” with Yvonne Redman and undergraduate music education students, Brian Smith and Katie Bruton. She was the invited choral clinician at the Durham School of the Arts Middle School Choral Festival in Durham (NC), and at the Southwest Prairie Conference in Plainfield (IL). She was invited to present on male and female adolescent voice change for Cobb County middle school choral educators in Marietta (GA).

Reynold Tharp’s (Composition-Theory) Piano Trio performed by members of the Earplay ensemble was heard at Chico State University’s (CA) New Music Symposium in February, and the premiere of a new work for organ commissioned by the East Central Illinois chapter of the American Guild of Organists in memory of Thomas Schleis was performed by Donna Robinson in September. Tharp received the 2015 College of Fine and Applied Arts Faculty Award for Excellence in Teaching.

Stephen Andrew Taylor (Composition-Theory) has been working on a series of compositions and sonifications of DNA. In August 2014, Michael Cameron premiered Kinesin for solo bass in Poland. In November, the Stony Brook Contemporary Ensemble and the Nouveau Classical Project both gave the first and second performances of Writhe, for five players and electronics in New York. In June 2015, Debra Richtmeyer premiered Indian Hedgehog, for alto saxophone and electronics, in Strasbourg, France. As a conductor, Taylor led performances in New York, Louisville, and Chicago, including two tours with the Illinois Modern Ensemble, featuring works by Agata Zubel and Mathias Spahtlinger. Five of his new arrangements appeared on rock singer Storm Large’s 2014 album Le Bonheur. His Four Spiritus, with the Jupiter Quartet and soprano Ollie Watts Davis was premiered at the Allerton Barn Festival, and Linda Moorhouse led a version for wind ensemble and soprano at CBDNA in Nashville in March 2015. He gave talks on his music and sonification work at Syracuse University and the University of Illinois at Chicago.

Sever Tipei’s (Composition-Theory) computer-assisted composition figer, for computer-generated sounds, was performed last October at the INTIME symposium in Coventry University, UK, where he also presented a paper on the same composition. As guest composer at Huddersfield University, UK, Tipei delivered an invited talk on his music and performed figer. His work Clariphannies, for solo clarinet, was performed at the 10th MERIDIAN ISCM-Romanian Section
International Festival in Bucharest, Romania, in December 2014. In April, he was guest composer and performer at Bucknell University (PA), where he presented an hour-long recital of his piano and computer music and held master classes. This year, Tipei organized a Computer Music Concert “Old and New” celebrating the 30th anniversary of the EMS Computer Music Project and finished two new works for fixed media, Big Gizmo and Quilt. Quilt was selected to be included in the SEAMUS Electroacoustic Miniatures Recording Series.

Christos Tsitsaros (Piano Pedagogy) was named 2014 Distinguished Composer of the Year by the Music Teachers National Association, after his work Three Preludes for Piano Solo won top honors at a blind competition, which included commissioned works from 27 states. The work was commissioned for the Wisconsin Music Teachers Association Annual Conference in October 2014 at Stevens Point, Wisconsin, during which Tsitsaros gave a workshop and a premiere of the work. As a result of winning the national-level competition, Tsitsaros was featured in an individual, full-hour recital/interview during the 2015 MTNA National Conference in Las Vegas, Nevada, during March 2015.

Paul Vermel (Emeritus, Orchestra) continues on the faculty of the Conductors Institute at the University of South Carolina, and taught at the 2015 Conductors Studio summer program at Illinois State University. He returned to the podium at the Portland Symphony on May 2 to open the orchestra’s Gala 90th Anniversary Concert, joining the other living former music directors, Bruce Hangen and Toshiyuki Shimada, as well as the current conductor, Robert Moody, for this special event.

Scott Wyatt (Emeritus, Composition-Theory) continues to serve as the director of the University of Illinois Experimental Music Studios and teaches courses in composition, electroacoustic music composition, and music technology. Special efforts have continued with hardware and software renovations within the Experimental Music Studios, which are also reflected in the new EMS website (http://ems.music.illinois.edu). Wyatt served as supervisor and mastering engineer for the CD recording, Transient Images: Recently Completed Electroacoustic Music Compositions by Graduate Composers at the Experimental Music Studios of the University of Illinois. Along with several of his composition-theory faculty colleagues, he continues to expand course content for the new BA in Music Technology degree program. He presented five special forums for Music Technology majors during Spring 2015. Among his many other concerts and lectures, he was the featured guest composer at the Ball State University School of Music’s 45th Annual Festival of New Music during March 12–14, 2015, and at the Roosevelt University Chicago College of Performing Arts Electro-Acoustic Music Festival during April 9 and 10, 2015. He continues to serve on the Board of Directors of the Society for Electro-Acoustic Music in the United States and produces the music from SEAMUS Compact Disc Recording Series.

Ann Yeung (Harp) is President of the American Harp Society, Inc., overseeing a transformative restructuring of the organization in its 53rd year of existence. She concluded her editorship of the World Harp Congress Review with the Fall 2014 issue and was honored by the World Harp Congress for her dedication and outstanding service as editor from 2002–14. She also serves on the editorial board of The American Harp Journal. As the Aletheia Duo with flutist Jonathan Keeble, she performed in Texas, Oklahoma, North Carolina, and South Carolina, and gave master classes at Texas Tech University and the University of North Carolina at Chapel Hill. She gave a presentation, “Making It in Music: Professors, Principals, Presidents—Finding Your Own Path,” at the University of South Carolina in Columbia in February, and organized visiting residencies by renowned musicians, harpist Alice Giles from Australia and composer Robert Paterson, American Modern Ensemble founder and artistic director. She received the 2015 College of Fine and Applied Arts Faculty Award for Excellence in Service in recognition of her local to global activities, including her work on campus committees with the AHS and WHC. In June, she conducted the world premiere of Julia Kay Jamieson’s Sea for multiple harps, commissioned for the 2015 Illinois Summer Harp Class.
Marcia (Swengel) Powell (MM ’68) taught music at Uni High for two years and then followed Ken Gaburo and his avant garde choral group to San Diego. After spending 45 years in Los Angeles, where she founded and directed the Church of Scientology Choir for 35 years, she returned to Champaign County where she teaches piano, accompanies singers, and performs a “Name That Tune” show at Windsor of Savoy.

1970–1979
Anne Mischakoff Heiles (DMA ’78) wrote a commissioned article for Playbill about violinist Frank Huang, the new concertmaster of the New York Philharmonic. The author of America’s Concertmasters, she has interviewed dozens of the major orchestras’ concertmasters, and for this article used comments from both Music Director Alan Gilbert and Huang to introduce him to audience members.

David Wilson (DMA ’73) published The Dresden Manuscripts: Unearthing an 18th Century Musical Genius. This book chronicles Wilson’s 30-year journey to locate, reconstruct, and perform the music of Johann Adolf Hasse (1699–1783), a composer who, though noted in his day, was soon neglected. The basis of the book was research he did for his dissertation, “The Masses of Johann Adolf Hasse.”

1980–1989
Daniel Adams (DMA ’85) presented a paper entitled “Provincial begets Cosmopolitan: The Kommunala Musikskolan and the Swedish Pop Music Explosion” at the Royal College of Music in Stockholm, Sweden as part of the College Music Society International Conference. Flutist Kimmerlee Goodman performed Adams’s Serpentine Glow for bass flute solo at the Sibelius Academy in Helsinki, Finland as part of the conference. Adams presented a paper entitled “Ritual, Chaos, and Proportion in Rolf Wallins Stonewave for Percussion Ensemble” at the South Central Chapter College Music Society Conference in Tahlequah, Oklahoma. The premiere of his Interior Junctions for viola and cello was performed by Yan Mao, viola, and Richard Thomas, cello, in Columbus, Mississippi. Joseph Moore III, the director of percussion studies at the University of Texas at Brownsville performed the premier of Pentagonal Waves for timpani solo (five drums) in the Texas Southmost College Arts Center. Adams performed the Percussion II part of Bartók’s Sonata for Two Pianos and Percussion on April 19 as part of the Texas Southern University Department of Music Faculty Recital.

Bruce Briney (BM ’82) collaborated with colleagues in the Western Illinois University Faculty Chamber Ensemble to release the premiere recording of James Stephenson’s The Devil’s Tale on Ravello Records. Stephenson’s composition is a sequel to Igor Stravinsky’s Soldier’s Tale and utilizes the identical orchestration with narration. The faculty ensemble includes conductor Mike Fansler (EdD ’09), violinist Julieta Mihai (MM ’96, DMA ’03), clarinetist Eric Ginsberg, bassist Matt Hughes, and percussionist Rick Kurasz (BM ’94, DMA ’07). The WIU Faculty Chamber Ensemble performed The Devil’s Tale at the 2013 International Trumpet Guild Convention in Grand Rapids, MI and the 2014 CBDNA Convention in Muncie, IN.

Charles A. McAdams (MS ’81, EdD ’88) was appointed provost and vice president for academic affairs at Delta State University in Cleveland, MS. Previously, McAdams was the dean of the College of Arts & Sciences at Northwest Missouri State University in Maryville.

James Crowley (BM ’86) has been promoted to professor of music at the University of Wisconsin-Parkside. His recent composition Pilgrimage was commissioned by the east coast ensemble Dez Cordas, and the work also serves as the title track on their latest CD release on the Summit Records label.

Jon Mitchell (MS ’72, EdD ’80) published a new book, Trans-Atlantic Passages: Philip Hale on the Boston Symphony Orchestra, 1889-1933. The first part of the book concerns Hale’s life and the events shaping the Boston Symphony Orchestra during his reign as newspaper critic and program annotator there, including the verbal war with Henry Krehbiel over Dvořák’s New World Symphony, building of Symphony Hall, arrest of conductor Karl Muck during WWI, the 1920 players’ strike, and the Koussevitzky golden anniversary commissions of 1930–31. The second part consists of selected columns of Hale’s dealing with conductors, works, and soloists.

Carolyn Paulin (DMA ’89) continued work as a producer and occasional on-air program host at Chicago’s classical music station, 98.7 WFMT. Among her projects was producing a multi-part series of programs from the Salzburg Festival and a monthly program of voice recitals from the Ryan Opera Center at Lyric Opera of Chicago. Paulin also produced the Lyric’s nine opening-night live broadcasts.
Barry Hearn (MM ’97), former student of Elliot Chasanov, is here performing the solo from Gershwin's Rhapsody in Blue on the PBS nationwide live broadcast “A Capitol Fourth” with the National Symphony Orchestra in Washington, DC. Barry has been a member of the NSO since 2007.

1990–1999

Christine Damm (MM ’97) was recently appointed assistant professor of music at Quincy University (IL).

Tim King (PhD ’93) was named a Regents Professor at Stephen F. Austin State University in Nacogdoches, TX. This title is the highest honor SFA bestows upon a faculty member and is reserved for faculty members who are exemplary role models to the university community. King is a professor of music and director of choral activities at SFA and has been with the university since 1983.

Victoria Moore (BME ’95) is co-director of the Monadnock New Horizons Band for adult beginners in Keene, NH. The New Horizons International Music Association is a worldwide organization comprised of more than 200 New Horizons groups. Moore co-directs the newly-formed group of musicians, many of whom are playing for the first time. The group was created in response to the needs of the local participants in many of the Monadnock region’s six town bands. Moore also teaches band and chorus at St. Joseph Regional School in Keene, where she has worked since 2007.

2000–2009

Steven Andrew Eldridge (MM ’05) was appointed director of marching percussion and lecturer in percussion at the University of Texas at Arlington.

Lauren Frankovich (BM ’07) performed as Cunegunde in “Make Our Garden Grow” with the NY Pops and Essential Voices USA at Carnegie Hall. She also made her debut in January 2015 as Peepbo in The Mikado with the New York Gilbert and Sullivan Players and toured with them in the spring. She has taken on the role of alumni engagement officer at the Manhattan School of Music.

Horacio Nuguid (DMA ’94) gave a premiere performance of the Konzertsatz in F Minor by Clara Schumann with conductor Marlene Pauley at the Young Artist World Piano Festival last July. Nuguid traveled to Mexico City in November of 2014 to present master classes and a solo recital at the Centro Cultural Ollin Yoliztli. That same month, he performed the Concerto for the Left Hand by Ravel with the Southwest Minnesota Orchestra. Nuguid is currently the artistic director and pianist of the Rochester Chamber Music Society.

Dustin Seifert (MME ’98) was the 2014 recipient of the Distinguished Music Educator Alumni Award from the University of Akron (OH). In January of 2015, he was named Music Educator of the Year by the New Mexico Music Educators Association.

Elizabeth Jaxon (BM ’06) won a position as harpist with the Netherlands Camerata, a new chamber orchestra based in Amsterdam. She has also formed a new duo with violinist Merel Vercammen. Together, they have developed a new project titled The Mozart Effect, which involves audience members in a scientific exploration of the effect of music on the brain. The project has been supported by the Grachtenfestival and the Amsterdam Fund for the Arts. At the request of the Harp Column magazine, she authored a feature article entitled “Composer Connection” and co-authored an interview with Isabelle Perrin. With the Atlantic Harp Duo, she performed at the Camac Harp Festival in Perpignan, France, and also gave concerts in Paris and Michigan.

Diane Kessel (BM ’09) was awarded a full-time position on the faculty of Georgia Southern University as Lecturer of flute. She is currently pursuing her DMA in flute performance at the University of South Carolina where she studies with Jennifer Parker-Harley.

—Compiled by Lauren Coleman, research assistant
Jie-Youn Lee (DMA ’04) and the Euterpe Woodwind Quintet had their 10th regular concert on July 25 at the Seoul Arts Center’s IBK Hall. Lee, Jonathan Keeble, and the Illinois Woodwind Quintet held a concert on September 14 at Perigee Hall in Seoul during the quintet’s second visit to Korea.

Charles Lynch (MM ’02, DMA ’09) has been appointed director and harp specialist in music education for the Mesa Public School’s harp program in Arizona, succeeding Karen Miller upon her retirement from the harp program she founded 41 years ago. He now oversees a program encompassing more than 70 students across the district, making it one of the largest programs in the country. In March, his flute/harp duo, From the West, was featured at his undergraduate alma mater, Arizona State University, and he performed new works inspired by Hildegard von Bingen at the 50th International Congress on Medieval Studies held at Western Michigan University in May. As a founding member of the innovative pop/rock/jazz group The HarpCore 4 with fellow UI alumni, he was featured at the American Harp Society, Inc. Greater Chicago Chapter Harp Day in Chicago and the Midwest Harp Festival in Tulsa.

Keelin Eder Schneider (BM ’08) is now associate director of prospect management for the University of Chicago Booth School of Business. She continues to freelance and perform as a harpist in the Chicago area.

Leann Schueren (MM ’06) was a soloist with the Adrian Symphony Orchestra (MI), Toledo Symphony, and the Christ Church Grosse Pointe Chamber Ensemble. She also was an international semi-finalist in the Hans Gabor Belvedere International Opera Competition in Dusseldorf, Germany, as well as a semi-finalist in Opera Columbus’s Cooper-Bing Vocal Competition. Schueren performed the role of La Fée in Massenet’s Cendrillon with Opera MODO in Detroit.

Jennifer Swanson (BM ’06) is a master’s level board-certified music therapist, working full-time for a hospice company in the Philadelphia area in its first music therapy position. She serves as the Mid-Atlantic regional representative to the American Music Therapy Association’s Professional Advocacy Committee, as well as on the Pennsylvania State Task Force, working to advocate for the music therapy field and promote licensure in the state. She presents regularly at regional and national music therapy conferences, and holds a small private music therapy practice.

Daniel Teadt (BM ’98, MM ’00) joined the voice faculty of Carnegie Mellon University in Fall 2014 as a professor of voice. Recently, his master classes have taken him to Brazil, Beijing, and the Netherlands, as well as invitations to numerous universities and private colleges in the US. Performances included appearances with New York City Opera, Pittsburgh Opera, Lyric Fest, Pittsburgh Symphony, Freya String Quartet, tours of the Netherlands, Minas Gerais of Brazil, and recital tours across the United States.

Colleen Potter Thorburn (BM ’06) became the first harpist to earn a Doctor of Musical Arts degree from the Yale School of Music in May 2015. She was recently appointed to a joint teaching position in music management and harp at Virginia Commonwealth University in Richmond, beginning in August 2015. Notable performances from 2014–2015 include the Ginastera Harp Concerto with the Eastern Connecticut Symphony Orchestra, with whom she has performed as principal harp for three seasons, and chamber music concerts in Abingdon, VA, and on Virginia’s Eastern Shore as a touring artist for the Virginia Commission for the Arts. She also performed solo recitals in Tazewell, Bluefield, and Christiansburg, VA. This year included new music performances with horn-and-harp duo Apple Orange Pair (featuring Emily Boyer, horn) at the Northeast Horn Workshop 2015 at Pennsylvania State University, Mid-Atlantic Harp Day 2015 in Philadelphia, and the American Harp Society’s 11th National Summer Institute at Utah State University.

2010–2015

Chanah Ambuter (MM ’15) moved to the Troy, MI area and is freelancing and setting up a harp studio.

Erin Brooker-Miller (BM ’14) has been appointed program coordinator of the USA International Harp Competition. As a member of the Archaea Tree Ensemble with fellow UI alumni percussionist Andy Miller (MM ’12) and flutist Jennifer Shanahan (BM ’13), the group founded the Troublesome Gap festival in North Carolina, featuring American Modern Ensemble Founder and Artistic Director Robert Paterson of NYC. The group promoted and premiered five new works by young composers.

Keshena Cisneros-Watson (BM ’13, BME ’13) was appointed general music teacher at Tate Woods Elementary School in Lisle, IL. She is also the in-school and neighborhood conductor for the Chicago Children’s Choir.

Miriam Cowen (BME ’11) started the Bel Suono Girls Choir. The members of the choir are teenage girls from the suburbs and Chicagoland area. Bel Suono is intended to be a place where young women can come together to support one another, learn from each other, and bring their talents together. She also teaches at St. Benedict Preparatory School.

Natalie Douglass (BME ’10, MM ’12), graduated from Cincinnati Conservatory of Music, having been the graduate horn fellow for the past three years. She was awarded a Fulbright Award to study in
Hungary last fall to do research on her doctoral dissertation studying the Kodály method and ear training. She was on faculty at the Kendall Betts Horn Camp this summer.

Sadie Glass (MM ’13) won a spot at with the prestigious Oregon Bach Festival Berwick Academy on natural horn, one of only two chosen worldwide. Her work on natural horn has taken her across the country, including as a member of the Emerald City Baroque Orchestra. She continues to be a fellow at the Orchestra Institute Napa Valley.

Joyce Griggs (BME ’98, DMA ’12) has accepted the inaugural associate dean position at the Cleveland Institute of Music. In this new role, Griggs serves on the conservatory faculty and oversees the international exchange programs and external scholarship programs (i.e., Fulbright, Marshall, etc.). As a member of the Obsidian Quartet, Griggs performed at the 2015 World Saxophone Congress in Strasbourg, France.

Stephanie Gustaño Amfahr (BM ’11) has been appointed principal harp for the Annapolis Symphony Orchestra in Maryland as of the 2014–2015 season and performed under the baton of Leonard Slatkin with the National Festival Orchestra. Huang also appeared with Blue Lake Fine Arts Camp at the Ohio Music Education conference and continued as the harp instructor at the Summer 2015 camp. She also obtained tenure as principal harpist with the Illinois Symphony Orchestra.

Allison Hamilton (BM ’15) attended the Chautauqua Music Festival and will be starting her master’s degree in music at the Manhattan School of Music.

Erin Happenny (MM ’15) placed second in the Kujala International Piccolo Competition organized by the Chicago Flute Club. She was selected as a quarterfinalist for the National Flute Association’s Young Artist Competition and performed at the national convention in Washington, DC.

Rebecca Henriques (MM ’10) has been a member of Florida Grand Opera’s young artist program for two seasons, and made her main stage debut in January 2015 as Despina in Così fan tutte. She also performed the final show of the season, The Consul, as Anna Gomez. She completed a DMA in vocal performance from the University of Miami and graduated in December 2014.

J. Michael Holmes (MM ’04, DMA ’11) has joined the faculty of Roosevelt University Chicago College of Performing Arts as artist-teacher of saxophone and as instructor of saxophone at the College of Wooster. Holmes’s most notable performances during the 2014–15 season included multiple engagements as principal saxophonist with the Hong Kong Philharmonic, the Chicago Symphony Orchestra, the St. Louis Symphony, and an invited performance at the 2015 World Saxophone Congress in Strasbourg, France.

Chen-Yu Huang (MM ’07, AD ’14, DMA ’14) began teaching at Michigan State University as assistant professor of harp in August 2014. In October, she joined the Formosa Trio along with Flutist Pei-San Chiu and Violist Tze-Ying Wu. In December, she was invited to give master classes and a concert in the Taiwan Harp Center. Huang also appeared with Blue Lake Fine Arts Camp at the Ohio Music Education conference and continued as the harp instructor at the Summer 2015 camp. She also obtained tenure as principal harpist with the Illinois Symphony Orchestra.

Trent Jacobs (MM ’06, DMA ’11) was recently hired to teach bassoon and aural skills at the University of Wisconsin–Eau Claire.

Rebecca Johnson (DMA ’10) has performed and presented master classes at the Festival Internacional de las Flautistas in Quito, Ecuador, and at the National Flute Association Convention in Washington, DC. Her article in the Spring 2015 Flutist Quarterly, “American Avalanche,” discusses the influence of US flutist Cathy Herrera on the development of the flute and its teaching in Central and South America. She continues to serve the National Flute Association as the assistant secretary and is on the board of directors.

Alex Manners (MM ’14) is currently the horn teaching assistant at Arizona State University.

Joseph Meland (BM ’15) composed a concerto for the Illinois Modern Ensemble with his rock band, Feral States. The composition premiered in the Foellinger Great Hall at the Krannert Center and won a BMI Student Composer Award in May 2015. The band performed the piece again with a Mizzou-based contemporary music ensemble in October.

Richard Andrew Miller (MM ’11), currently a DMA candidate at Indiana University, was a Presser Graduate Music Award recipient for continued research in Colombia.

Julie Rochus (MM ’14) is an El Sistema Artist in New Brunswick, Canada. She is an active member of the Youth Orchestra of the Americas as an instructor, artist, and ambassador of music to people throughout North, South, and Central America.

Nikki Roman (MM ’15) took second prize in the 2015 Music Teacher’s National Association Young Artist Solo Competition which took place in Las Vegas this past March. As a recipient of the 2015–2016 Kate Neal Kinley Memorial Fellowship and the George E. MacNaab Scholarship, she will be pursuing a DMA at the Eastman School of Music in the fall as teaching assistant studying under Chien-Kwan Lin.

Katie Seidel (MM ’08) accepted the position of admissions director at the Lawrence University (WI) school of music.
Ashley Shank (DMA ’14) presented a lecture on Russian/Soviet flute music at the 2015 National Flute Association convention as a winner of the 2015 Graduate Research Competition. In addition, she presented a lecture on preparing effective arts ventures and performed on a recital program at the convention. She joined the faculty of Lycoming College (PA) in Fall 2014 as instructor of flute. Shank, along with Illini flutists Jonathan Keeble, Lauren Coleman (BM ’09), and Ai Yamaguchi are among 19 flutists who commissioned Zhou Long to write an unaccompanied work for flute, entitled Confluence, as part of the Flute New Music Consortium, a winner of the 2014 iMusE Competition.

Jonathan Sharp (MM ’11) was appointed assistant professor of percussion at Iowa State University.

Candace Thomas (DMA ’14) is a member of the Beltline Brass quintet in Atlanta. She has presented her DMA project, “Learning a Classical Horn Concerto Using an Improvisational Pedagogical Approach,” at both the 2015 International Horn Society Northeast and Southeast Workshops.

Noël Wan (BM ’14) performed for the Carmel Music Society as the 2014 Grand Prize Winner in May 2015. The Peninsula Review praised her “masterful … amazing virtuoso agility … always musical and never for empty show.” Later that month, she won Second Prize in the first Korea International Harp Competition held in Seoul and received the prestigious Chi-Mei Arts Award for the second time in Taiwan. She also received second prize in the 21st American Harp Society, Inc. National Competition Young Professional Division and Honorable Mention in the 2015 Lyon & Healy Awards Competition in June. In August 2015, she was featured in the Taiwan International Harp Festival. In October 2014, she performed under the baton of composer John Adams with the Yale Philharmonia at Lincoln Center’s Avery Fisher Hall in New York City.

Christopher Williams (MM ’15) recently won a position with the South Dakota Symphony, principal horn with the Peoria Symphony, and has earned a spot for the second year in a row with the Civic Orchestra of Chicago.

Jeffrey Zahos (BA ’05, MFA ’12) was appointed music director of the Department of Dance at the University of California at Riverside.

Seol Baek, an undergraduate student in flute, placed second in the Madison Young Artist flute competition.

Joseph Baldwin, a graduate student in choral music, was one of six conducting fellows from around the world selected to participate in the 2015 Oregon Bach Festival’s Master Class in Conducting. The renowned master class—the festival’s flagship program—provides emerging conductors with seminars, daily rehearsal and performance opportunities of a diverse repertoire, and assistant conductorships of the festival’s main stage performances, all under the leadership of Artistic Director Matthew Halls and Director Emeritus Helmuth Rilling.

Ryan Beauchamp, a graduate student in viola, was selected to attend the 2015 Texas Music Festival in Houston where he received a full-tuition fellowship for the four-week residency. He performed as assistant principal viola of the Festival Orchestra under the direction of Josep Caballé Domenach.

Sydney Campen, an undergraduate student in harp, has played with the University of Illinois Symphony Orchestra, Indiana State University Wind Symphony, and the Central Illinois Youth Symphony. In 2015, she was awarded the String Division Achievement Award by the Illinois School of Music. This past summer marked her fourth year as a soloist at the Illinois Summer Harp Class. In June, she participated in the Lyon & Healy Awards Competition in Logan, UT, as well as the 2015 American Harp Society, Inc. Summer Institute where she was accepted as a participant in the inaugural Orchestra Project, performing orchestral masterworks by Britten and Berlioz and receiving coachings with principal harpists of the Philadelphia Orchestra, Minnesota Orchestra, and San Diego Symphony.
Central Division Chamber Music Wind saxophone, advanced to the MTNA East the 69th Coleman Chamber Competition. The quartet was also a finalist in a graduate student in Pin-Hua Chen, especially deserving competition pianists. Julia Bederova in a posting about 12 very favorable review from Russian critic from well-known concert pianists, and a warm response from the audience, praise in Round 1. His performance earned a round and one of 36 selected to compete invited to Moscow for the preliminary Competition. He was one of 61 entrants competed in the 2015 Tchaikovsky Piano Festival this summer as well as the Kendall in horn, attended the Kent/Blossom Music at Carnegie Hall’s Weil Hall. This entertainment troupe of singer-dancers, instrumentalists, and technicians performs for more than 40,000 people annually across the nation and has been known as the “Official Ambassadors of Goodwill” for the university since 1967.

Chia-Ying Chan, a graduate student in piano, earned an Honorable Mention in the Bradshaw and Buono International Piano Competition. Chan also earned the 2015 Best Performance Award in the American Protégé International Competition and performed at the Winners Concert at Carnegie Hall’s Weil Hall.

Carly Charles, an undergraduate student in horn, attended the Kent/Blossom Music Festival this summer as well as the Kendall Betts Horn Camp.

Moye Chen, a graduate student in piano, competed in the 2015 Tchaikovsky Piano Competition. He was one of 61 entrants invited to Moscow for the preliminary round and one of 36 selected to compete in Round 1. His performance earned a warm response from the audience, praise from well-known concert pianists, and a very favorable review from Russian critic Julia Bederova in a posting about 12 especially deserving competition pianists.

Pin-Hua Chen, a graduate student in saxophone, advanced to the MTNA East Central Division Chamber Music Wind Competition with the Alaric Saxophone Quartet. The quartet was also a finalist in the 69th Coleman Chamber Competition.

Christopher Cayari, a graduate student in music education, is now the artistic director and producer of Wisconsin Singers at the University of Wisconsin-Madison. This entertainment troupe of singer-dancers, instrumentalists, and technicians performs for more than 40,000 people annually across the nation and has been known as the “Official Ambassadors of Goodwill” for the university since 1967.

Melody Chua, an undergraduate student in flute, was a winner of the Thomas J. Smith Competition. She also participated in the Project Trio summer festival in New York City, which included a recording session and concert at Rockwood Music Hall. She performed in master classes with Chris Potter, Francesca Amone, and Dionne Jackson. As part of the A/B Duo concert, she was a guest performer for Echoequacious on campus.

Filippo Ciabatti, a graduate student in conducting, has accepted an appointment as guest conductor of the Dartmouth Symphony Orchestra for Fall 2015.

Sam Clark-Mchale, an undergraduate student in composition, was a participant in this year’s edition of the highSCORE Festival in Pavia, Italy, where his piece Phantasm for string quartet was performed by Quartetto Indaco. He presented his music in colloquiums and attended lectures and master classes lead by Helmut Lachenmann, Christopher Theofanidis, Dmitri Tymoczko, Amy Beth Kirsten, and Mario Garuti.

Molly Cryderman-Weber, a graduate student in musicology, accepted a full-time lecturer position in the School of Music at Central Michigan University in Mount Pleasant.

Allison DeFrancesco, an undergraduate student in flute, took second prize in the Flute Society of Kentucky’s Young Artist Competition as well as third prize in the Flute Society of Philadelphia’s Young Artist Competition, and was the youngest competitor to advance to the finals in both. She was also awarded three scholarships from the Sigma Alpha Iota International Music Fraternity including the Triennial Undergraduate Performance Award, Undergraduate Scholarship, and Mary Payne Performance Award. She was the recipient of the Woodwind Division Achievement Award at UI. This past summer, she attended the Aspen Music Festival and School with a scholarship and studied with Bonita Boyd and Nadine Asin. While at the festival, she earned a spot as semifinalist with the New World Symphony.

Casey Dumford, an undergraduate student in flute, was a member of the Chicago Youth Symphony Orchestra’s Symphony Orchestra summer music program. She also worked as a summer intern for CYSO’s Marketing and Development Department.

Gonzalo Farias, a graduate student in conducting, has accepted a new appointment as music director of the Joliet Symphony Orchestra.

Allison Fromm, a graduate student in choral music, presented a paper, “In the Beginning’s Oasis of Serenity: Aaron Copland’s Jewish Identity and the Day of Rest,” and conducted excerpts from Copland’s sketches for In the Beginning at the American Musicological Society Midwest chapter meeting in Fall 2014.

Nathan Giem, a graduate student in conducting, was selected as a participant at the International Conducting Workshop in Sofia, Bulgaria during Summer 2015.

Claire Happel, a graduate student in harp, curated, produced, and performed in an installation of music, movement and visual art at [co]lab in downtown Urbana, and presented a concert afterward with her mandolin/guitar/harp group, the Noble Fowl Trio. In November, she performed in Becky Nettl-Fiol’s Joys and Perplexities to music by Lou Harrison in the UI Dance Department’s November Dance. She won grants from the American Harp Society, Inc. and Urbana Arts Commission to commission new works from Hannah Lash and Douglas Fisk. In Summer 2015, she performed in Arizona,
Colorado (International Society of Bassists), and Utah (American Harp Society, Inc. Summer Institute) with her bass-harp group, River Town Duo, and in Tulsa, Oklahoma with her pop harp quartet of Illinois alumni, The HarpCore 4. She also taught harp to middle school campers at Blue Lake Fine Arts Camp and accepted harp positions at Olivet Nazarene University (IL), Valparaiso University (IN), and the University of Notre Dame, which will start in Fall 2015.

Pauline Jung, a graduate student in flute, won the University of North Carolina at Chapel Hill Concerto Competition.

Ann McLaughlin, a graduate student in harp, performed her one-woman multimedia harp show titled Scheherazade frequently in Illinois and received guest artist performances at both the University of North Texas and Augustana College (SD). McLaughlin also gave an invited performance and lecture at the American Harp Society, Inc. Summer Institute in Logan, UT. In February, her Starry Night: Harp Music Under the Star-filled Sky performances at the Parkland Staerkel Planetarium were standing-room only events. This Fall, Ann will tour Illinois planetariums with her show Celestial Strings: Harp Music Under the Star-filled Sky.

Thornton Miller, a graduate student in musicology, was a recipient of the Foreign Language and Area Studies Fellowship for the study of Russian. He presented his paper “Benjamin Britten and the Anglo-Soviet Cultural Exchanges of the Early 1960s: The Days of British Music Festival (1963) and the English Opera Group’s Tour of the Soviet Union (1964)” at the American Musicological Society Midwest chapter meeting in Fall 2014. He also received the Jill McAllister Award for his research on the Soviet premieres of Britten’s opera Peter Grimes and ballet The Prince of the Pagodas.

Elisa Moles, a graduate student in flute, was a quarter-finalist for the National Flute Association Young Artist Competition and performed at the annual convention in Washington, DC.

John Nichols III, a graduate student in composition, won the 2014 Luigi Russolo Grand Prize for Age and the first Luigi Russolo Award for Nothing That Breathes, which was commissioned and presented at Society for Electro-Acoustic Music in the United States and the 2015 International Computer Music Conference at University of North Texas. His work Amovi Alaan was performed in Strasbourg, France at Exhibitronic. His work GATES was selected for performance at the Seoul International Computer Music Conference in Korea and was included on the SEAMUS vol. 24 CD. Other compositions selected to appear on CD include South Gate (SEAMUS), Nothing That Breathes (Ablaze Records), and Doygumo (Dog Days Clouds) (SEAMUS).

Molly O’Roark, a graduate student in harp, gave her Artist Presentation Society Award Recital at the Ethical Society in St. Louis in March, the first harpist ever to win an award since the society’s inception in 1947. She is currently president of the American Harp Society, Inc. Roslyn Rensch Central Illinois Chapter and a founding member and president of MuGS (the SoM music graduate student association).

Jancie Philippus, a graduate student in horn, won a Foreign Language and Area Studies Fellowship award which will allow her to pursue further study in conjunction with her DMA project which focuses on modern horn music of Portugal. She is a member of the CU Symphony Orchestra, Sinfonia da Camera, and was a finalist for the horn professorship at Eastern Illinois University.

Victor Pons, a graduate student in percussion, was selected to perform a new work entitled Vibraphone Electronics by Baljinder Sekhon at the first annual Root Signals Electronic Music Festival in Jacksonville, FL. He was also selected to perform electroacoustic works for percussion in two events at the Percussive Arts Society International Convention, and was placed on the Music Technology Committee as well. This fall he traveled to Atlanta to perform Iannis Xenakis’s Pleaides with the new music ensemble Chamber Cartel. His lecture recital, Performing Intuitively with Electronics, was selected for the 2015 Transplanted Roots: Percussion Research Symposium in Montreal.

Timothy Renner, a graduate student in voice, was recently signed by the prestigious Matthew Laifer Agency in New York City. Renner recently performed at the Ravinia Festival.

Dennis Deovides Reyes III, a graduate student in composition, is one of five composers to be invited by the University of London’s School of Oriental and Asian Studies to write a new electroacoustic piece for their annual Composers Conference and Festival. The highly selective event also included a forum to discuss current compositional aesthetics and ideas. He was also selected by the University of Kent and the Vienna Acousmonium to discuss his composition at the institution’s state of the art Music and Audio Arts Sound Theater. His piece Motions of Maria Makiling was featured at the La Fabbrica del Vederes Concert on Homage to Norman McLaren in Venice, Italy, and Staffordshire University’s NoiseFloor Conference and Festival in the UK. His piece Bolgia has been selected for performance at the 2015 Asian Composers League Conference and Festival. For three consecutive years, his compositions have
been selected for performance by the Society of Electroacoustic Music in the United States for their annual conference and festival. The International Computer Music Conference has accepted his composition for their annual festival at the University of Texas at Austin.

**Ricardo Sepulveda**, a graduate student in voice, appeared as Marcello in Muddy River Opera Company’s production of Puccini’s La Bohème under Maestro Scott Schoonover. In addition, he was awarded the Certificate in Vocology from the National Center for Voice and Speech Summer Vocology Institute and the University of Utah. As a Vocologist, he was trained in the anatomical, physiological, and biomechanical principles of voice production, voice habilitation, instrumentation for voice analysis, and voice for the performer.

**Matthew Sheppard**, a graduate student in conducting, has accepted two new full time posts, one as music director of the Sangamon Valley Youth Symphony and Civic Orchestra and the other as music director of the Hyde Park Youth Symphony. He continues to be the director of the chamber orchestra at the University of Chicago.

**Jenny Shin**, a graduate student in flute, was a flute fellow at the Marrowstone Music Festival this summer.

**Trent Shuey**, a graduate student in percussion, was appointed assistant director of bands and instructor of percussion at Angelo State University (TX).

**Natalie Teodori**, a graduate student in harp, spent last year as harp facilitator for the Round Rock School District in Austin, TX, coordinating one of the largest public school harp programs in Texas, as well as teaching more than 20 students. She was a guest artist with Texas State University’s Wind Ensemble in performances at the Texas Music Educators Association Conference. She recently completed her seventh season as principal harpist for the Round Rock Symphony, and also served as president of the Austin chapter of the American Harp Society.

**Samantha White**, an undergraduate student in flute, was one of six finalists selected nationally (of all instrument types) to compete in the United States Marine Band Concerto Competition in Washington, DC.

**Kathleen Winters**, a graduate student in flute, was a semifinalist in the National Flute Association’s Young Artist Competition, and performed at the national convention in Washington, DC.

**Catherine Hennessy Wolter**, a graduate student in musicology, received a Dissertation Completion Fellowship through UIUC’s Graduate College in support of her dissertation, “Sound Conversations in Print: A Cultural History of the Player Piano and Early Radio in America Through the Lens of Print Media.” She presented portions of this work at national meetings of the American Musicological Society and the Society for American Music.

**Emily Wuchner**, a graduate student in musicology, presented her paper “‘A blend of onions and garlic’: The political and cultural ingredients of Maximilian Ulbrich’s Die Israeliten in der Wüste” at the American Musicological Society Midwest chapter meeting in Fall 2014.

**2015-2016 Competition Winners**

- **Seventeenth Annual 21st Century Piano Commission Award**
  Kyle Shaw (pianist and composer)
- **Theodore Presser Undergraduate Music Award**
  Spencer Hile
- **Theodore Presser Graduate Music Award**
  Matthew Knight (musicology)
- **Clara Rolland Piano Award**
  Wendy Huang
- **Krannert Center Debut Artist Award**
  Shin-Young Park (piano)
  Runner up: Jiyeon Choi (clarinet)
- **University of Illinois Symphony Orchestra Competition**
  Siu Chung Chair (clarinet)
  Erik Elmgren (saxophone)
  Wei Muen (piano)
  Alternate: Rosemary Hamington (mezzo-soprano)
- **Paul Rolland Violin Award**
  Hanna Yang (graduate)
- **Jupiter Quartet Guest Artist Award**
  Jenny Shin (flute)
  David Czak (oboe)
  Siu Chung Chair (clarinet)
- **IMusE Winners**
  Derrick Cordoba and Brian Sullivan: Guitar Ensemble Music Project
  Wuna Meng and Dan Ito (BS ’11): Music and Beyond
Phyllis Cline, longtime supporter of Illinois opera and founder of the Illinois Opera Theatre Enthusiasts, died August 20, 2015. Remembered for her quick wit, no-nonsense attitude, curiosity, selflessness, and generosity, she made her mark on the UI School of Music family with her love of the arts and her million-dollar smile.

Her love of opera began in 1977 after she saw a televised production of La bohème. Impressed with the passionate singing and grand staging, she began attending performances at the Krannert Center. Truly believing that student productions could be just as spectacular, in 1990 she approached Tom Schleis about forming a group to support opera at Illinois, and IOTE was born. The goals of the organization included encouraging student performances, promoting Illinois opera, and providing financial backing for special projects. Jerold Siena recalls directing the Fall 2014 production of L’elisir d’amore and describing to Phyllis his vision of the doctor arriving on stage in a hot air balloon; however, it would cost an extra $1,500 to make the structure safe. Without missing a beat, Phyllis said she would take care of it.

Phyllis was also involved in student scholarships, both through IOTE and the School of Music. One scholarship recipient, Courtney Huffman Frye, was a young freshman soprano when she met Phyllis and the two quickly developed a close bond. Their mutual love of opera led them on many road trips to the Chicago Lyric Opera, often accompanied by deep conversations about music and singing. Even after Frye graduated, married, and started a family, the duo kept in regular contact. It was this solid friendship that Frye knew she could always count on. “It gave me that momentum to do what I do and pursue what I love, especially during the times when I wanted to back out,” she said.

Stricken with polio as a young woman, Phyllis was wheelchair bound for most of her adult life, but she overcame adversity with dedicated community engagement. As Julie Gunn noted, “I loved her unqualified support to the students, faculty, donors, and alumni, and her bottomless enthusiasm for our school and the art form of opera. She was a realistic optimist and she always looked ahead.”

When IOTE was phased out in 2015, it left an endowed fund of nearly $100,000 for the new Lyric Theatre @ Illinois program. With this gift, Phyllis’s dream will continue through many more opera productions and her memory will live on through the lives she touched.

—Emily Wuchner, associate editor

Lawrence Gushee, professor of musicology in the School of Music from 1976 until his retirement in 1997, and a scholar of international reputation, passed away on January 6, 2015, in Champaign. Born in 1931, Gushee did graduate work at Yale (where he also met and married his fellow musicology student Marion Gushee), and after research in France, a stint in the army, and 10 years teaching at the University of Wisconsin, he joined the Illinois faculty, where his wife also taught from 1976 to 1980. Gushee (“Larry” to his friends) began his scholarly career as a medievalist, publishing on medieval music theory, but became best known as a leading historian of jazz, with major articles on 19th-century beginnings, improvisation, and terminology, culminating in his highly regarded book, Pioneers of Jazz: The Story of the Creole Band (2005). He taught a large variety of courses and was the advisor of numerous graduate students who went on to distinguished careers.

To his friends and colleagues, Larry was known for his sharp mind and ready wit, and especially for his broad and deep knowledge of an immense variety of subjects. It used to be said (facetiously) that he was the only faculty member who could teach all of the courses offered by the Musicology Division. Among his favorite conversational subjects were esoterica in the history of jazz, including his experience of performance venues in New Orleans, Chicago, New York, and Indianapolis; and in the field of cuisine—he was a master chef particularly of Asian and Mediterranean dishes. Most important, perhaps, Larry was a superb clarinetist favoring older styles such as ragtime and Dixieland, and he will be fondly remembered as the founder, with former UI faculty members Morgan Powell and Thomas Birkner, of the New Golden Rule Orchestra, which in the 1980s played to enthusiastic audiences on Friday afternoons at Nature’s Table, now of blessed memory, on Goodwin Ave. at Illinois St. in Urbana.

—Bruno Nettl, professor emeritus of musicology
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The School of Music welcomes new contributors to the 2015–2016 honor roll. For more information about making a gift to the School of Music, please contact David Allen in the Development office, at 217-333-6453 or allend@illinois.edu.

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July 2015: Professor Jim Pugh (Jazz) performed with Steely Dan at the Ravinia Festival. This is his 16th year as a trombonist with the ensemble.
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April 2015: The Marching Illini under the direction of Barry Houser, assistant director of bands and director of athletic bands, performed in the gym at Campus Recreation Center East for Vice President Joe Biden’s visit to campus.
planned giving

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January 15-16
All-Illinois Junior Band
January 23
Junior Mock Audition Day
February 20
String and Orchestra Clinic
March 17-19
Intercollegiate Men’s Chorus National Seminar
March 29
Spring Open House
May 6-7
Illinois SuperState Band Festival

ALUMNI EVENTS

December 17
Midwest Clinic Reception
January 29
ILMEA Reception

ILLINOIS SUMMER YOUTH MUSIC

Session I: June 19-25
Session II: June 26-July 2
Session III: July 10-16